

No More White Bands For Me, Says Little Jazz

Ellington Crew 'Powerful, Thrilling'

Reviewed at the Pershing ballroom, Chicago
Trumpets: Harold Baber, Marvin Ross, Nelson Williams, Carl Anderson, and Ray Nance.
Trombones: Quentin Jackson, Juan Tizol, and Britt Woodman.
Reeds: Paul Gonsalves, Jimmy Hamilton, Willie Smith, Russell Procope, and Harry Carney.
Rhythm: Wendell Marshall, bass, and Louie Bellson, drums.
Duke Ellington—leader and piano.

By JACK TRACY

Chicago — It was almost too much to hope for, hearing Woody Herman come back to town with a swinging crew one week, then catching Duke Ellington a couple of weeks later with a powerful, rocking, enthusiastic bunch of musicians who bore absolutely no relationship to the drab band that played a February concert here at the Civic Opera.

Edward Kennedy is on the prowl again. How long has it been since you've heard his men working out head arrangements during a job? Since you've heard his drummer booting the band along with drive and complete technical command? Since you've seen the men get on stand on time and eager to play? Since you've heard the whole band urging soloists on and attacking arrangements with unanimity and spirit?

It's happening right now.

New Men

Part of the credit must go to the new men in the organization. Louie Bellson, with near-perfect facility, has learned to relax and swing a band. He's great and should continue to improve with the freedom he's allowed here.

Willie Smith, a veteran of many years in sax sections, is playing the book as if he'd written it himself, and once more Duke has five sax men playing all the time.

Juan Tizol is back, too, and is already writing some new things, while other trombone additions Britt Woodman is an extremely capable jazzman and technician.

Indicator

Opening tune gave an indication of what to expect. Duke, Wendell Marshall, and Bellson had the tempo going while the band was still tuning up. Suddenly Duke shouted, "Two! Three!" and the guys cracked into *The Hawk Talks* (a Bellson original) with thrilling guts and precision.

And that kept up throughout the evening. *A Train*, *Perdido*, *Blue Lou*, ballads, everything came out exciting and strong and got that great feeling so long associated only with Duke.

Solos? Harold Baker, a vastly underrated guy with a wonderful tone, was outstanding. Jimmy Hamilton was his impeccable self on clarinet, and Smith, Woodman, Williams, et al, chipped in with fine bits.

Paul Gonsalves, a bit too frenetic in style for these ears, nevertheless created a lot of excitement and drew cheers after his work on *A Train*.

Will Create Talk

This aggregation has to create a lot of talk. Every good Ellington band has done so before, and this is a damn good one. It has the power and skill to bruise and placate in alternate moments, has the spirit which obviously was lacking for too long, and has a leader who proved himself too wise and sound to have a mediocre band for very long.

As the guy said between applause, "It's good to hear him back, isn't it?"

Searching

Chicago—Rex Stewart passed through Chicago recently and mailed his good friend Tony Perry a postcard announcing Rex' appearance the next day at Lee Guber's Rendezvous. Tony took a cab and spent the whole next evening in one of Chicago's roughest neighborhoods, around 915 Walnut street, looking for the Rendezvous. He queried *Down Beat* about it the next day and found out that Guber's Rendezvous is in Philadelphia.

New Contract



Burbank, Calif. — Doris Day's birthday present from her agent, Marty Melcher, was a wedding ring. Date was April 3, place was the Burbank city hall, and here's the couple emerging into the California sunlight after the ceremony. It was Doris' third marriage (previous mates were Al Jordan, George Weidler, and Marty's second (Patti of the Andrews Sisters). Doris had just completed work in Warner Bros. *Moonlight Bay* the day before, so the two left immediately on a honeymoon motor trip.

Prado Denied Job With Band Here; Needs AFM Card

New York—Mambo king Perez Prado, who has been appearing at the Puerto Rico theater in the Bronx as a singer, has been denied permission to work with a band of Local 802 men during his visit here. Union officials ruled that to give him a card immediately would be unfair to other leaders, and that the six-month waiting period would be necessary.

It is doubtful whether the Cuban pianist-singer will stay here six months, however. His theater appearance has been under AGVA's jurisdiction.

Kenton To Play Hollywood Oasis

Hollywood — Stan Kenton, currently doing a series of theater dates, has been signed for a two-week stand at the Oasis, the relatively small (holds not more than 350 to 400) nitery that made news recently by playing Duke Ellington and Charlie Barnet bands for similar periods. Kenton's Oasis opening is announced for June 11.

Hackett Sextet To Philly Rendezvous

New York—Bobby Hackett has enlarged his group from quartet to sextet size with the addition of Vic Dickenson on trombone and Gene Sedric on clarinet.

After several successful months in Boston, Hackett was set to open last Monday (April 30) at the Rendezvous in Philadelphia. Zutty Singleton is now featured with the sextet.

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James Unruffled By Loss Of 3 Key Men

Hollywood—"I'm not making any radical changes in the 'style'—you know I don't like that word 'style'—of my band because I don't see any reason for it," said Harry James, as he prepared to pull out of here early in April for a tour of the midwest.

"We cut out all the wild stuff a long time ago. We're just playing a good solid jump style, a few more sweet numbers—we've put some waltzes in the book, too—but we'll continue to play music that has plenty of life in it."

Not Upset

James stoutly denies that he was upset, or even deeply affected, when three of his key men—Willie Smith, alto; Juan Tizol, trombone, and Louie Bellson, drums—left him to join Duke Ellington.

"Sure, I hated to see them go," he told *Down Beat*. "They were good men. But where and with whom they play is their own business. I sent them all wires wishing them good luck on their opening date with Duke. It surprised them so much they all called me by long distance that night to thank me."

Corky Out

Notably missing from the lineup of the band James took out on the tour was Corky Corcoran, on whose departure James declined to comment.

An associate of James said: "Corky is a great musician. We'll miss him. We'll be glad to have him back when he learns to take the job more seriously."

Though there is no radical change in the James band, there is something in the way of a new, or at least different, sound in the presence at Willie Smith's stand of Jack Ordean. Jack is the alto sax stylist around whom many of the arrangements featured by Stan Kenton in his original Balboa band were built.

Mills for Bellson

Jackie Mills took over Lou Bellson's position in the rhythm section. Ziggy Elmer returned to bring the trombone section up to quota following the departure of Tizol.

Complete lineup of the band James took on his current tour, first of a series that will keep the band on the road most of the time from now into next October, is as follows: trumpets — Phil Cook, Nick Buono, Ralph Osborn, and Everett McDonald; trombones—Ziggy Elmer, Lou McCreary, Tommy Greco, and Bill Palmer; saxes—Jack Ordean and Musky Ruffo, altos; Francis Polifroni and Jimmy Cook, tenors; Bob Poland, baritone; rhythm—Bruce MacDonald, piano; Ed Mihelich, bass, and Jackie Mills, drums.

Singers are newcomer Shirley Wilson, former stand-in for Betty Grable at 20th Century-Fox, and Dick Williams, who has been with James since last year.

Sinatra On Boards

New York—Frank Sinatra is back on the personal-appearance circuit, with a two-week date at the Paramount theater here, which ends May 8, and a scheduled date at the Latin Quarter starting May 20.



Hollywood — Shirley Wilson, above, joined Harry James' band recently to handle the featured vocalist's chores on James' current tour of the midwest.

Jazz Moving To N.Y.'s E. Side?

New York—Another indication of a possible trend to the east side in New York jazz was seen here in mid-April when Irving Alexander, best-known boniface of 52nd St.'s lushest wartime era, took control of the Jack Eigen Guest room at 53rd and Madison.

Although the plans were still pretty vague, Jack Eigen was out of the club at presstime, Alexander was considering new names for the spot, and the disc jockey setup had been supplanted by live jazz in the persons of the Sol Yaged trio. Yaged had Sherman Edwards on piano and Jimmy Dee on drums.

Peggy, Mel To Sub On Como TV Show

New York—Peggy Lee and Mel Torme, with Mitch Ayres' orchestra, have been set for the Chesterfield show on TV as summer replacements for Perry Como.

Starting July 2, the program will be heard in the regular Monday, Wednesday, and Friday evening slots for eight weeks. It will be the first regular video assignment for both Peggy and Mel, who will stay in New York for the stint.

Roost Gets Getz Sides

New York—Eight sides cut by tenorist Stan Getz and Swedish musicians during Getz' recent Scandinavian concert tour have been acquired by Roost records. They will all be issued on an LP record, and two on a single disc.

By Leonard Feather

New York — Little Jazz is back in town. After a whole year's absence, Roy Eldridge planned into New York April 5. On Friday the 13th he opened at Birdland with a quintet featuring two of the three men who crossed the Atlantic with him last year as part of the Benny Goodman outfit, Zoot Sims and Ed Shaughnessy, plus Billy Taylor on piano and Clyde Lombardi on bass.

Presenting Miles Davis with his *Down Beat* plaque on Symphony Sid's WJZ show from Birdland, Roy said: "I'm sure glad to be back. It's good to see the lights of Broadway again." Miles interrupted to say "Why don't you tell 'em what you were just telling me?" After a moment of embarrassed dead air, Sid tactfully changed the subject.

Great Detail

Later, in a lengthy and honest talk with this reporter, Roy went into great details about his true feelings. Naturally he is happy to be home with his wife and daughter, he said, and Birdland was a pleasant surprise—the conditions and the people there were very fine.

"But I know what I have to face," he added. "I've just made up my mind not to let anything bug me. I'm going to be real cool. One thing you can be sure of, though. As long as I'm in America, I'll never in my life work with a white band again!"

Overseas, Too

This drastic statement, uttered with great finality, aroused our curiosity. Would that apply to working with white bands overseas? "That's different. You don't even think in those terms over there."

How about having white musicians in his own band over here? "No, that's fine—I like that. Zoot's playing real nice, too, and Shaughnessy's great."

Trouble with Benny?

What was the trouble, then? Didn't he get along with Benny Goodman?

"Benny and I got along fine. The only run-in we had was right after our first date, in Copenhagen. I went over about twice as well as Benny at the concert, and naturally Benny didn't like that. He complained about my drinking—I wasn't juiced—but he told me to take the next plane back to New York."

"Anyway, I went along to Stockholm and all of us were real drug; nobody played good and Benny missed that last high note on *World Is Waiting for the Sunrise*. I felt so bad I had to get some schnapps to make it. After that Benny said he didn't mind my drinking on the job. Everything went along fine. Later on I even had Benny dancing and scat-singing onstage; one time he handed me his clarinet and I blew a little. We had a ball."

Decision

"When did you decide not to go home with the band?"

"That happened during a record date. We cut some sides for Vogue in Paris: Zoot, Dick Hyman, Shaughnessy, a French bass player, and me. Everyone was so relaxed—we made six sides in less than three hours, and no master—"

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Connie, Jack On The Cover

One of the most popular singing combinations on the air waves is the tuneful twosome who pose for the current cover, luscious Connie Russell and handsome Jack Haskell. They handle the vocal chores on NBC's *Dial Dave Carroway* show each weekday morning, and their photogenic qualities make them a welcome feature of the *Carroway* at Large television show over the same network on Sunday nights.

Benny Carter Finds A Welcome In Coast Concerts And Movie Studios



Chicago—Group at the left was one of the swinging combos which graced a 1947 Pasadena jazz concert put on by Gene Norman and Eddie Laguna. From left to right are Irving Ashby, guitar; Charlie Drayton, bass; Wardell Gray, tenor; Benny Carter, alto; Don Lamond (hidden), drums,

and Howard McGhee, trumpet. Gathering at the right occurred during Carter's work last year on a Universal-International film short. Benny was music director, conductor, and arranger for the movie. With him are, from the left, Scatman Crothers, Dolores Parker, Nat Cole,



Bunny Briggs, and Charlie Barnet, who packaged the talent for the production. The fact that Benny was blocked from using white musicians with Negroes in the visual part of the movie didn't prevent him from using them in the larger recording group, a mixed unit.

Jazz' Most Underrated Musician? Benny Carter

(Ed. Note: Benny Carter is the 16th musician to be profiled in Down Beat's Bouquets to the Living Series.)

By CHARLES EMGE

Hollywood—If a poll ever is conducted to pick the musician who has received the least amount of recognition in proportion to his talent and ability, the man most likely to win that not-so-happy distinction, the sure winner among his fellow-musicians, would be Benny Carter.

Of course, everyone knows Benny Carter. Mention his name anytime in a gathering of professionals and the talk will go something like this:

"A wonderful alto man—and clarinet, too. Plays fine trumpet, piano, and even trombone. Good enough on any of them to record with the best in the business. An excellent arranger; a conductor—the kind who can get more out of an orchestra with one eye than these phonies who wave sticks, arms and shirttails. Has written a lot of songs, too; some pretty good things, come to think of it,—that *Malibu*, for example, and a flock of things for which he got very little public credit, or none at all.

"Understand he's still a kind of idol to those European jazz fans, even though he hasn't been there since 1938. And that's odd, because they're not supposed to like anything over there except Dixie. And Benny never played Dixie; he goes back pretty far—but not that far!"

A Long Way Up

Yes, Benny Carter goes back pretty far, and he's come a long way. He was born in a portion of New York close to Hell's Kitchen around 1910. The exact year is something of a question mark. Benny says he jacked his age up by several years when he first started to work as a musician in order to get by the child labor laws, and probably the truant officer.

"We lived in a kind of section," he says, adding, with no apparent emotion, "the kind of section that in a smaller city would have been called nigger town. It was so tough that a kid didn't dare try to make those few blocks to school by himself. He had to wait on the corner until a few of the other kids had assembled for mutual protection."

Benny Carter never had a press agent, but some of the stories about him sound like it. There's that one, for instance, that he attended Wilberforce university and

studied for the ministry. The real story, from which it stemmed, is far more interesting.

Early Kick

Benny Carter, a man who is better educated than 99 percent of persons encountered in everyday life, never even finished grammar school.

"I had some trouble," he says, very simply. "A fellow kicked me." So Benny left school in the seventh grade, and it's a good bet this fellow didn't kick anyone else for a while.

About the Wilberforce episode, he says:

"My mother wanted me to study for the ministry and I was willing to try it. She did arrange for my entrance at Wilberforce. I was going to 'play my way' in a band made up of Wilberforce students and headed by Horace Henderson. But about the time I joined the band, Horace, who had graduated, got a job in New York. All the boys gave up the idea of college when they got that job. So did I. I lived on the campus for about three months—but I never saw the inside of a classroom."

At this point we'll go back and trace the course of Benny Carter's early musical life. His mother played piano; from her he received the only formal training he ever had on that instrument. But his first serious adventure with a musical instrument was on an old cornet he bought at a neighborhood hockshop with his own hard-earned money when he was about 13 years old. He says:

Carried Bubber's Horn

"Bubber Miley was the first im-

portant musical influence in my life. I used to walk beside him and carry his horn. That was considered a great honor and privilege by the kids in those days. We'd fight for it, if necessary."

But Benny was too impatient to start making music to spend the time required on the cornet. And about that time he heard Frankie Trumbauer on *I'll Never Miss the Sunshine*. He traded in the cornet for a saxophone at the same hockshop and, like anyone else, found the reed instrument much easier to get started on. Later he studied saxophone and clarinet with a good teacher, Arthur Reeves of New York. Some years later he got back to trumpet (and trombone). He got back so well that today he could specialize, and earn a good living, on any of the other instruments he plays.

While still so young that he was allowed to stay out late nights only over his mother's objections, Benny embarked on his professional career, playing around New York with a number of bands in the night clubs and/or speakeasies and/or dives of the prohibition period.

Small's and Savoy

The first band of any special interest he recalls working with was one headed by Charlie Johnson at Small's Paradise with some names that have become a part of the jazz legend: Jimmie Harrison, trombone; Jabbo Smith, trumpet, and George Stafford, drums. He was back with Horace Henderson at the Savoy about the time things were really beginning to happen. Among his bandmates with Horace at that time were Rex Stewart,

Freddie Jenkins, and the drummer Bill Beeson, a relatively obscure but important figure in the music scene.

Meantime, Benny Carter had started to establish himself as an arranger. He learned by studying the work of other arrangers, experimentation, and by following his own instincts.

By 1930 he was with the first of the really great dance bands, Fletcher Henderson's, in the day when its stars included Rex Stewart, Cootie Williams, Buster Bailey, Hawkins, Kaiser Marshall and others. (See photo, Page 2, Down Beat of March 23.)

Arranged for Fletcher

And here's the important point to note: Most of the arrangements for that band were by Benny Carter, NOT by Fletcher Henderson. A contrary assumption has been made because Henderson later was hailed, and with reason, as one of the alltime greats at writing "big band jazz" arrangements.

Bands? Names? Places? Benny, like many musicians, doesn't clearly recall all of the statistics. He believes that, after his run with Fletcher, his next important period was his work with the Chick Webb band.

While with Webb he heard a young singer one night at an amateur show. He took her to John Hammond, who was beginning to talk about backing a band to be built around Benny Goodman. Hammond wasn't impressed, so Carter got her a job with Webb. Her name was Ella Fitzgerald.

Then there was his work with McKinney's Cotton Pickers, in

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Trio Of Benny's Bands Worked From 52nd Street To Sunset Strip



Chicago—Here are three of the bands Benny Carter has led since his return from England in 1939. First, formed just after he got back, is on the left. Saxists are Carl Frye and Ernie Powell, standing trombonist is Tyree Glenn, and at his left is Vic Dickenson. Other noted musicians in the group were pianist Eddie Heywood and guitarist Ulysses Livingston. Center photo is of Benny's band at Kelly's Stable on New York's 52nd Street in 1941. From left to



right are drummer Eddie Dougherty, saxist Al Gibson, Carter, bassist Charlie Drayton, trumpeter Rostelle Reese, guitarist Willie Lewis, and pianist Sonny White. Shortly after this picture was taken, Dixie Gillespie took over the trumpet chair. Most of the arrangements played were written by Eddie Barefield. Third photo above is of one of the first full-sized "progressive jazz" units to be presented in small hotspots for listeners only. This was at Billy Berg's



Swing club in Hollywood in 1942. Saxes are Harold Clark, Bob Graettinger, Joe Epps, Willard Brown, and Bumps Myers; trombones—Candy Ross, Charlie Johnson, Al Grey, and John Morris; trumpets—Ira Pettiford, Calvin Strickland, Fred Trainor, and Walter Williams; rhythm—Sonny White, piano; Jimmy Cannady, guitar; Percy Brice, drums, and Tommy Moultrie, bass. All of Carter's big bands have been singularly short-lived ventures.

Teddy Roosevelt's Visit A Great Event In Annals Of Hull House Band



Chicago—Former president Theodore Roosevelt, who was running against Charles Evans Hughes and Woodrow Wilson for election in 1912, was greeted during a campaign visit to Chicago by the Hull House boy's band. The band, drawn up in front of the old Auditorium hotel on Michigan avenue, is shown above. The small boy holding

a trombone at the far left of the first row is Caesar Petrillo. The boy at the right of that row is Angelo Cavallo. Benny Goodman is the angry-looking little lad directly in line with the space between "H" and "u" in the word Hull in the headline above. The tiny drummer near Goodman is

probably Abe Lyman. James Sylvester, leader of the band, is at the far right and can be distinguished by the chevrons on his sleeve. Al Turk, who reminisces about the band in the accompanying story, is the child whose head shows directly above the bell of the bass horn.

Some Of Top Jazzmen Got Start At Hull House

By AL TURK

Chicago—You've heard a lot about this town's Austin high school gang—the kids from the west side who grew up with jazz in Chicago. Well, I happened to belong to a band that was also formed on the west side of Chicago, contained just as

many kids who became noted musicians, and started a few years earlier. But I bet you've never heard of our band—the Hull House boy's band. When I joined the band, in 1909, the members included Benny Goodman, Ben Pollack, Abe Lyman, Eddie Richmond, Caesar and Jimmy Petrillo, and the late Don Mangano. Also Jack Epstein, now with Toscanini; the late Louis Epstein, who was on the NBC staff in Chicago; Edward Benkert, secretary of Local 10; Al Armer, who played bass for Paul White-

man and is now contractor for Bob Hope; Johnny Considine, who owns the Saugatuck dance pavilion in Michigan; Frank, Joe, and Ernie Quartell, and the Schwartz family, Jack, Harold, Bernard, Marcus, and Charlie.

Not All Musicians

Three of the Schwartz boys are doctors, so you see that not all of us became professional musicians. However, a good percentage did. We got it the hard way, and my hat's off to all these boys. Some of them may have had outside teachers later, but they got their start at Hull House.

My parents came here from Italy when I was about three years old. They settled at 1038 Newberry avenue, one block west of Halsted street, and two blocks south of Polk. Our neighbors were Jews, Italians, Armenians, Bohemians, and members of a dozen other na-

tionalities, and most of them were poor. But on the corner of Halsted and Polk, we soon discovered, stood Hull House.

It's still there today, of course, though the people in the neighborhood are mostly Mexicans. It's a big, sprawling brick building, or a collection of buildings, and still does a great deal to help working people, many of them new to the country, and their children.

Joined

In 1909 I became envious of the boys in the band at Hull House, so a pal of mine, Caesar Petrillo, took me down and introduced me to James Sylvester, who instructed both the big band and the beginners group. Sylvester was just 20 then, a big boisterous kid, but he knew how to handle boys.

He played trumpet, was an Italian, a Mason, and from the neighborhood. He had been a member of the *Daily News* band before starting the Hull House band in 1907, when he was 18. During the 28 years since the settlement had been founded by Jane Addams there had always been music groups and instruction, but no band.

The way Sylvester had organized it, group music lessons started when a kid was around six, if any that age were interested, or at any time later. When a boy was 16 he had to leave the band, to make way for younger children. There

Capillary Action

Chicago—Here's one way to get some higher education, if only by contact. On April 28, Elliot Lawrence's band played at Harvard university—its 400th college engagement.

were 60 members of the big band, and about 30 in the beginners group. Each of us paid five cents a month dues, and we met after school on Mondays and Thursdays.

Kept Off Streets

Uniforms, music, instruction, and summer vacations were paid for by Hull House as an inducement to stay off the streets. The ghetto district at that time was pretty tough. Pool rooms were like grocery stores, there were so many of them. In the thought to get us off the streets, the institution has proved a blessing to all of us, whether acknowledged or not. Of course, there were a small number who went the other way to become members of the Capone gang, and so forth.

I studied trumpet and graduated to the big band in about a year. Some of the other members of the band include Dr. Abraham Edelson, the Los Angeles brain specialist; Judge Bonelli of Chicago; Morton Leviton, former lieutenant of state highway police; Thomas Niemi, secretary to Alderman Beller, and many others. It's remarkable how many of the boys have gone to the top in business, professions, and politics. I think the band had a great deal to do with this fact.

Angelo Cavallo was in the band, worked right next to Petrillo. In 1934 he ran against Petrillo for the Chicago AFM presidency. That election was quite a thing, at the time. Those kids had guts. He's the only man I know of who ever ran against Petrillo.

Rough Treatment

Sylvester stood on a box in front of us when we rehearsed. The room had a low ceiling, with 15 or 16 bare light bulbs screwed into it. When he got angry he'd reach up, unscrew a bulb, and throw it at us. I was about nine years old and in the first row, so he'd just bend down and slap my face. He was our idol, but he treated us pretty rough.

Of course, we were rough kids. We'd punch our fists through the lockers where the wealthy boys kept their gym shoes. We'd soak toilet paper rolls in water and toss them from the Hull House roof at the pedestrians passing by below. And we organized the R and T club. Those letters stood for robbers and thieves. When we were found out we were only reprimanded. We used to like to steal. If it wasn't for that band we'd probably all have wound up criminals.

Every Sunday morning we'd have drill practice—parade all over the west side in a sort of half-military way. We had boys

in the band who liked to chew tobacco and blow their horns at the same time, to the great amazement of the spectators.

Out of Step

The drums would go arrrrrump and half the kids would go down with their right foot. Sylvester would keep shouting "left" and walk through the ranks kicking the feet of those who were out of step. During one of these times when Sylvester was passing through the ranks a gangster-boy had something go wrong with his horn—the instruments were donated to Hull House and often battered and broken.

"Jimmy," the boy said, "with a tin can horn like I got, it's a wonder anything comes out," and with that he threw the horn against a building. Sylvester got him a new horn.

We blew very loud and we blew very lousy, but we loved that band.

I was assistant to Sylvester from 1913 to 1915, and the leader on the street parades. As Sylvester's assistant I would enroll the kids. I had a little wooden hammer to discourage trumpet players, because everyone wanted to play trumpet. We needed peckhorn (alto) players, so I used the hammer to tap on their chests, looked serious, and told them they couldn't play trumpet. If they wanted to switch later and there was a vacancy, that was permitted.

I had three stripes on my red coat, which made me very cocky. I was the only one besides Sylvester to wear stripes. This gave me the power to call out the march when and how long I wanted to play it. "Leather lips" was my nickname at the time.

(Ed. Note: This is the first of two articles by ex-bandleader Al Turk on the Hull House band.)

Mary Osborne Trio To Hickory House

New York—Jazz made a return to 52nd St. April 17 when guitarist-singer Mary Osborne opened at the Hickory House with her trio, featuring Mickey Crane, piano, and Earl Hodges on vibes and bass.



Hollywood—This is Beverly Richter, who reached the finals and was nearly a winner in this year's Atwater Kent singer's competition. As always, most of the contestants were "serious young students planning operatic careers." So is Beverly, but meantime she's been working simultaneously in two Las Vegas hotspots, where she is known as Beverly Richards. She had to grab a night off and fly to Los Angeles for her contest appearances. This, of course, is a photo of Beverly in her Las Vegas personality.

TD Latin America Tour Is Canceled

New York—Tommy Dorsey's projected eight-week tour of Latin America with his orchestra ran into difficulties during telephone negotiations here recently. Barring an unexpected improvement in the situation, the entire trip was canceled as of prestime according to Jim Tyson of Tomdor Enterprises, Tommy's own booking organization.

"Too many promises but not enough facts" were described by Tyson as a reason for the sudden hitch.

Tommy meanwhile has been doing very well on the road in this country, recently going into percentage on several Missouri and Arkansas dates when there were no less than 16 name bands around the same territory.

Stevens To Play Palisades Park

New York—The advent of the summer season has, as usual, opened up a band location spot here at Palisades amusement park, just across the Hudson in Jersey.

Among the bands already set is Roy Stevens, who plays there May 5 and 6 and will probably have the job for several weeks during the season. The Stevens band last year was *Down Beat's* test tube baby.

Down Beat covers the music news from coast to coast.

Serious Student



No Bop. Sloate's Still Progressive



Hollywood—Maynard Sloate, longtime pioneer in the "progressive jazz" movement, now operates his own nightspot here, but his Strip City features burlesque, not bop. Here he is, taking a turn at the drums for old time's sake while one of his star strippers, Sonnie Bartlett, does her own kind of turn. Maynard was once drummer and manager with Freddie Slack, Eddie Oliver, and others, and was agent for Sarah Vaughan on her coast dates.

Gold Clark, and Bump, n, Al Grey, ivin Strick- um—Sonny ice, drums, bands have

GIRLS IN JAZZ

Mary Osborne: A TV Natural

New York—If ever there was an artist who could be called a natural for television, it would be Mary Osborne. A lot of people have told her so, a lot of agents have said so. Even people in television have said so, but nothing has yet been done about it.

Mary Osborne, girl singer and girl guitarist extraordinary, was born in 1921. She still has youth and beauty and talent, but it is hard to say how long those qualities will endure before she can be considered to have missed the gravy train forever. Of course she has enjoyed moderate success and recognition, but her work has never reached what might be called the "seller's market" category; in other words, she has never been in popular demand.

Now a Housewife

Here is a girl who has been around the music business some sixteen years, has been pretty and gifted for at least the same length of time. Finally last year she gave up trying and became a housewife in her Long Island home while trumpeter Ralph Scaffidi, first with Ralph Flanagan and recently in the radio studios, brought home the bacon.

The story of Mary's career is an easy one to reconstruct, since she not only has an excellent memory but also a personality that bubbles over with volubility.

Mary's mother and dad moved to Minot, N.D., in 1917, and four years later Mary was born there, the 10th of 11 children.

"The first thing I remember around the house was a ukulele. Dad gave music lessons, but his own children were his worst students, and when he overheard me picking out tunes on the piano when I was barely 3, he said, 'Well, out of all these kids I finally have one musician.'"

Local Show

Six years playing violin in the school symphony led to a local radio show on KLPB, which Mary did twice a week from the age of 11 until she was 15, her payment consisting of Hershey bars.

Through a sister in Bismarck Mary met Mary Wood, daughter of the lieutenant governor of North Dakota and an aspiring musician herself. This led to the formation of a girl trio comprising Winifred McDonnell, leader and pianist (and official guardian of the 15-year-old Osborne gal), Mary Wood on bass and violin, and Mary on violin, guitar, occasional bass, vocals, tap dances, and anything else that came up.

Later the trio enlarged to a sextet and went to Montana. A musician there one night told Mary: "You've got to come home. There's a guitar player there who's the end, you've gotta hear him."

"You mean better than Django Reinhardt?" said Mary, awe-struck. "Not just better—I can't explain. You'll have to come home

One Good Guitarist To Another



New York—Guitarist Mary Osborne presented his 1950 Down Beat poll plaque to fellow guitarist Billy Bauer on a recent Leonard Feather WOR airshow. Onetime Woody Herman and Lennie Tristano bandman Bauer has plucked first place honors in the poll since 1948. Mary is profiled in Feather's adjoining Girls in Jazz story.

and hear for yourself."

Back to Bismarck

Mary returned to Bismarck, got a hotel job, and after the first night's work proceeded to a place called the Dome, where Al Trent's band was playing. As she walked in she seemed to hear a tenor sax. "Where's this great guitarist?" she asked her friend from Montana. A glance at the bandstand revealed that the tenor sax sound emanated from Trent's guitarist, a young man with an amplified box.

This was a turning point in Mary's life. From that point on there would be no doubling and tripling; all she wanted was to play an electrified apparatus like the young man with this band, whose name was Charlie Christian. Next day she went to the local music shop where the sign in the window advertised an electric guitar "As Featured By Charlie Christian At The Dome."

"I was young, dumb, and eager

to learn. Charlie had me sit in. He sat on the stand with me, and while I'd take a chorus he'd be saying 'Now don't rush... watch your time... that's it, baby... you're making it now.' I was excited that he even bothered to listen. He inspired me and I tried to imitate him. From then on I had a mad little trio."

To Buddy Rogers

The trio later went to Pittsburgh, and during a year there landed a KDKA job, was auditioned by Buddy Rogers and hired as an act to tour with Rogers' band. A year later, after Buddy broke up the band, the girls came to New York. While they were playing a nearby New Jersey job Mary met a young trumpet player from Dick Stabile's band named Ralph Scaffidi, who got her a job with Stabile. "I hated the band, hated to travel with a band, and Stabile never featured me," says Mary. "After three months I quit

and went to Florida with an all-girl band led by Jean Wald.

"I came back to New York, worked the winter with Terry Shand's band. Made my first records with him on Decca and had a solo on K-K-K-Katy. Then I worked eight months with Joe Venuti. He used me and the bass player so much, doing trio things with Joe's violin, that the band hardly was used at all. Winchell ran an item saying that Venuti had finally found a replacement for Eddie Lang. When I wanted to leave, Venuti even said he'd give me Eddie Lang's old guitar if I'd stay."

Mary joined Bob Chester, but at a Cornell date a few nights later found out she'd been hired to compete with Charlie Christian, who was with Benny Goodman's outfit on the same gig. "Charlie was tickled about it, but I was embarrassed. That was the last time I ever saw him."

Marriage

Hanging around New York, Mary worked for a while as a single, then was married to Ralph in November, 1942. They went to Chicago with Russ Morgan; later, when the original Joe Mooney quartet was integrated into Morgan's ensemble, Mary was featured with Mooney, singing and playing.

When Ralph entered the navy, Mary did nine months with Gay Claridge's mickey band, ending at the Chez Paree. During that time she cut four sides with Stuff Smith's trio (Jimmy Jones on piano, John Levy on bass) but the records were never released. After leaving Claridge she hibernated at her mother-in-law's in Cleveland until brought out of retirement to fly to New Orleans for the first Esquire jazz concert and network

broadcast in January, 1944.

Nothing much happened from then until the following year, when Ralph came home. Mary settled in New York and was inveigled by the writer into an assortment of record dates including one with Coleman Hawkins and an all-star outfit for Victor's 52nd St. Jazz album, two with Mary Lou Williams' girl group on Continental and Victor, one with Beryl Booker on Victor, and a couple of Aladdin dates with Mercer Ellington and Wynonie Harris respectively.

Aladdin Sides

During this time Mary organized a trio with Sanford Gold on piano and Frenchy Cauette on bass. They cut four sides for Aladdin, including the recently-revived *What Will I Tell My Heart*, but the discs were never given any distribution. Later Mary signed with Signature, and after that, when the trio had Jack Pleis on piano, she had what seemed to be the big break at last: a Decca contract. But only a couple of mediocre tunes they'd asked her to record were released; the better sides, she says, are still on the shelf.

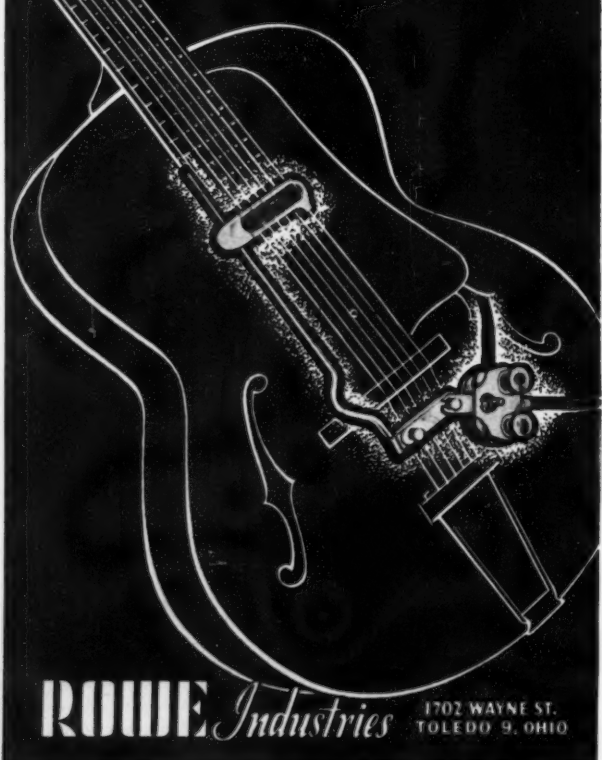
During all this time, from 1946 to 1950, Mary and her trio went through various unhappy experiences with numerous personal managers and booking offices. Aside from a few good locations, such as the Little Club and the Martinique, the breaks were few and far between.

Mary now accepts jobs only when they happen to come up; she's not looking for work and has had her fill of agents and promises. She made a couple of highly successful TV appearances with Arthur Godfrey and Robert Q.

(Turn to Page 5)

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Mary Osborne A TV Natural

(Jumped from Page 4)
Lewis, was promised her own show on WPIX, but is still waiting.

Warm Charm
If Mary could do nothing but sing she would rate her own show, for she has a warm, intimate charm in her voice that raises her above the level of most of the vocalists who currently have their own 15-minute video stints.

Again, if she could do nothing but play guitar, she would rate a TV break, for she is better looking than any guitarist you've ever seen on any channel, and more able than most. Her sound is not the cool Billy Bauer sound, nor is her time the modern legato time in some respects, but she gets a good, clean tone that has a touch of Christian in it, and she swings. Her best solos are *Low Flame* with the 52nd St. All Stars and *Low Ceiling* (How High The Moon) with Beryl Booker, both on Victor.

Down Beat covers the music news from coast to coast and is read around the world.

Hollywood Teletopics

Harry Owens' Royal Hawaiian troupe of handmen and entertainers drop off their weekly KTLA stint, originating at Aragon ballroom, latter part of this month for summer layoff. Sponsor, who will hold time, and KTLA tops are searching for band around which to build new show for same spot.

Cookie Fairchild, longtime music aide to Eddie Cantor, set as conductor-arranger-pianist on new Jerry Celestina starrer, weekly ABC video series announced to start from here May 2, and released locally by KECA-TV (Wednesdays, 10-10:30 p.m.). Fairchild is heading an eight-piece unit comprised of Hainie Beau and Jackie Klein, altos; Babe Russola, tenor; Ziggy Elman, trumpet; Nick Fateal, drums, and Paul Sells, accordion.

Ginny Simms stars on new weekly KTTV series, *Front and Center*, which bowed on April 10. Show, picked up by remote telecast, originates at different military training base each week and features bands comprised of servicemen. For her own accompaniment Ginny carries trio of piano, guitar, and bass, personnel subject to change (Tuesdays, 8:30-9:30 p.m.).

Teresa Brewer and Burl Ives, joined roster of musicians on solo features available to televiewers via Lew Snader's Telecriptions. Each turned out five of the three-minute filmicals.

Patricia Harding, 15-year-old singer from San Diego, is the latest vocal find to break into big time via video. Following guest appearance on Alan Young CBS-TV series, she was immediately signed up as a regular.

Scott Seely, piano-arranger-leader, heads music group set as regulars on KTTV se-

Barnet Re-Forms Without Strings

Hollywood—Charlie Barnet has disbanded the unit he has been heading on west coast dates and was planning to reorganize in New York around May 1 for a series of theater dates and one-nights. Only Bob Dawes, his saxman manager, and vocalist Bill Derry will remain with him.

Band Barnet is putting together in the east will be similar in format to ork he has been heading in this territory—with standard, full-size sections. Says he plans nothing further with strings for the present.

ries Tiny Stowe's All-Star Minstrels, after experimental shuffling of musical formula during first few shows. With Scott as Carl Moss, drums; Drew Page, clarinet, and Carter Pierce, trumpet (Sundays, 8:30-9:30 p.m.).

Joan Ellis, singer, now leader for top honors among contestants who have won nods on Ada Leonard's all-girl band and show opus on KTTV, *Search for Girls* (Thursdays, 8-9 p.m.). Joan scored with three wins in a row.

Bob Keene, clarinet man who has been heading trio regularly on Bill Anson's KTTV series, *Glancia at Anson* (Monday-thru-Friday, 11-12 midnight), will appear regularly on Friday nights with 15-piece ork he has been heading on weekend dates at Trionon, South Gate nitery.

Manhattan Televiewpoint

By Ria A. Niccoli

TELEVICINETTES: Singer Elsa Milner, Phil Hanna's discovery for WABD's *Once Upon a Tune*, models teenage clothes for a Manhattan dress house between studio rehearsals . . . Buddy DeFranco was joyously received by the studio audience at WNBT's *Broadway Open House* when he played *Swing Low, Sweet Clarinet* with the Mello-Larks on a recent appearance there . . . Tyree Glenn shares weekly acting honors with Reggie Beane on a DuMont musical comedy series.

Freddy Martin, who did four straight weeks on the new *Cavalcade of Bands* format, made such

Victor Rejoins Guy

New York—Victor Lombardo has rejoined the saxophone section of brother Guy's band, after a three-year stretch heading his own dance ork. He was on hand for the May 1 opening of the Lombardo outfit at the Roosevelt grill.

PeeWee Erwin Set To Do Video Short

New York — PeeWee Erwin's band from Nick's has been set for a musical film short to be produced for television by Harold C. Meyers Productions. Title will be *The Colonel's Dixieland Band*.

a hit televisionwise that he has been offered the summer replacement spot for Sid Caesar . . . CBS music director Hank Sylvern is not the only talented member in his family; his dog, Max, thesped the part of a lost canine on a recent WNBT show . . . WNJR's jazz-jockey Carl Iles, whose *Jazz Review* has leaped into radio limelight in a few short weeks, has his choice of two New York video vehicles. Whatever his decision, Dave Brubeck is writing a theme for him called *The March of Ideas* . . . Don Russell, chief WABD announcer, is also a terrific singer, and will wax some tunes for a major diskery in the near future.

INCIDENTAL IN-TELE-GENCE: Mel Torme planned for WOR as a video disc jockey, doing a male version of radio's *Lonesome Gal*. His sweet nothings will be aimed at the bobby-soxers . . . Tele-vocalist Denise Lor sings for her supper at the super-sophisticated St. Regis Maisonette . . . WCBSTV's Fontane Sisters (*Perry Como Show*) have recorded a cute gimmick record called the *Fortune Teller Song*—it has four different endings . . . Guy Mitchell, who was such a success on his TV debut on CBS-TV's *Songs for Sale*, has just recorded a potential Hit-Parader, a haunting thing called *Beggar in Love*.

Another item for the television-music-art department is the acceptance of CBS-TV's graphic arts director Georg Olden's promotional designs for the Bob Howard show (now on WOR) for the annual exhibit of the Art Directors' club . . . Frank Dailey's Meadowbrook, one of the country's most celebrated niteries, is the scene of a new WABD musical production; Ralph Flanagan's orchestra will highlight the first show . . . Singers Jo Hurt and Dave Ballantine head the all-star musical and variety acts that are a feature of WOR-TV's new *Bam's TV Shopper's Revue*, originating from the Bamberger store in Newark.

THE BUDDY ROGERS SHOW: A judicious admixture of brief music films, small talk, and singing-with-piano by Buddy Rogers and Susan Raye, this new production got off to a smart start. The filmed portions are by Snader Telecriptions and featured, for the first show, shorts of Patricia Morrison, Nat Cole, Red Ingle, and Charlie Barnet's band. Though well made, the films lack the vitality that live entertainment has—there was an obvious unreality about it.

Containing far more warmth was the live duetting of Susan, who is talented as well as decorative, and Buddy. In the strictly-for-nostalgia corner was Buddy's singing of some of his early film melodies, including *My Future Just Passed*. In general, this show is better than the average daytime video fare, though something should be done toward getting around the coldness of the filmed musicals.

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CHICAGO BAND BRIEFS

Spring Election Shuttles
Several Chi Jazz Spots

By JACK TRACY

Chicago—A resounding Democratic victory wasn't the only result of the April mayoralty election here. Out on the south side, the precinct at the northwest corner of 63rd and Cottage Grove was voted dry, and such spots as the Grove Circle, Blue Heaven, and others were given 30 days to close or switch to selling something non-alcoholic.

So Horace Henderson, who was at the Grove Circle for about a year, took his band in hand and moved down the street out of the precinct and into the 6312 club for three weeks, where they continued to break it up.

To Gincy

Horace has Walter Leonard on tenor; Floyd Smith, guitar; Arthur Edwards, bass, and George Reed, drums and vocals. Right about this time they should be on their way to the Sportsmen's club in Cincinnati, along with trumpeter Hobart Dotson. From there they go to the Rossonian, Denver, for a month. Then one-niters.

Blue Note's jazz-only policy slips slightly for the next couple of bills, as Bill Farrell opens tonight (May 4), backed by Ivory Joe Hunter's combo. That'll be followed on the 18th by the Orioles. Other half of that bill hasn't been set yet, but will, we trust, consist of music.

Hadn't heard Lennie Tristano's combo in person for more than a year before they came into the Note recently (Lennie, Lee Konitz, Warne Marsh, trombonist Willie Dennis, bassist Buddy Jones, and drummer Mickey Simonetta).

And the most interesting development to us is that Warne has emerged as an individual in his own right, one whose improvisational ability now puts him right beside Lee and Lennie. He's gained noticeably in confidence on stand, takes charge completely when soloing.

Added Scope

This of course gives the group added scope, for with his surety in playing comes the realization that they have just begun to explore the possibilities of counterpoint. Dennis is a fabulously facile musician who comes close to Warne's and Lee's standards, and the three of them often have different lines going at once, occasionally joined by Lennie, though usually it's up to him to hold things together with Billy Bauer gone.

Some brilliant things being done by this group, yet many persons are ignoring them because they have been scared away from listening by overzealous folk who paint the Tristanoites as supermen playing incomprehensible music. Complex? Yes. Music out of another world? No.

Billie Due

Nothing set to follow Coleman Hawkins and the Stuff Smith group at the Hi-Note until Billie Holiday returns on May 25.

Veteran New Orleans trumpeter Lee Collins, who has practically made a career out of playing at the Victory club, was to have been operated on for a throat ailment just after press-time. Reports have it that his playing career is jeopardized.

BREEZES: Band at the Vanity Fair now has Don Ewell on piano

and Denny Roche, trumpet . . . Monday and Tuesday nights at the Silhouette filled by Jack Green (drums) combo, which includes tenorist Kenny Mann and trumpeter Bobby Sutherland . . . Harry Cool and the Three Bars of Rhythm still at the Crown Propeller.

Dixie lineup continues the same: Miff Mole at Jazz Ltd.; Art Hodes at Rupneck's; Johnny Lane at the 1111 club; Danny Alvin at the Normandy, and Booker Washington at the Bee Hive . . . Arthur Godfrey Talent Scouts winners of a couple of years back, the Metro-Tones, were held over at the Capitol, where business continues good . . . Chet Roble still on Saturday nights at the Rocket club, on Milwaukee avenue.

Ille Back

Trumpeter Jimmy Ille back in the city and organizing a Dixie band . . . Chicago theater has the Mills Brothers for two weeks starting the 4th, with the Sportsmen quartet to follow for another pair. Ink Spots are also due, while Nat Cole is definite for June 15. . . . At the other B&K house, the Regal, it's Erskine Hawkins' band, plus singers Larry Darnell and Mabel Scott on May 25.

From Woody Herman to Bill Snyder is the switch at the Edgewater, as the man with the air-conditioned piano is set at the north side hostelry until June 7.

At the Balli-Hi, vocalist Jeri Southern continues to weave spells.

That Roosevelt college jazz session was a successful effort, with more than 400 persons showing up to hear a historical survey of jazz, accompanied by musical examples (recorded and live) and lectures by John Schenck, George Hoefler,

'King Of The Ivories' Is Ivory Joe



Chicago—Ivory Joe Hunter, who took his big grin and his combo into the Blue Note here on May 4, also brought this photo along. He was crowned "King of the Ivories" on the stage of Loew's Bedford theater in Brooklyn not long ago. The coronation was part of a celebration at which teen-agers were awarded good citizenship medals in a local campaign to combat juvenile delinquency. With Hunter, above, are theater manager Buddy Neustein, WWRL disc jockey "Dr. Jive", and a model.

and Bill Russo, plus a nine-minute movie spotting Oscar Peterson.

Success of the program (set up by Joe Segal) has led directly to setting up a course in jazz at the school for the fall semester.

NYC's Little Club
Gets Dick Hyman

New York—Dick Hyman, youthful pianist hailed by John Wilson 18 months ago in these pages as a future star, got his first major solo break here last week, opening at Billy Reed's smart Little Club.

Hyman, whose steady job is with Alvy West on numerous radio and TV shots, has worked Birdland and Cafe Society.

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Frankie Masters
Back To Stevens

Chicago—Frankie Masters, who disbanded several months ago after leaving a two-year stay at the Stevens hotel's Boulevard room, has reorganized his band for jobbing dates and a return to the Stevens early in August.

Masters and his wife, singer Phyllis Myles, have had their own TV show here, which will be discontinued during the summer. On May 4 and 5 the 16-man crew will play at the Seelbach hotel in Louisville at the Derby opening. Most of Masters' former bandmen have returned.

Ruby Plugging Discs

Hollywood—Mort Ruby, former manager of the King Cole trio, has been appointed to handle west coast exploitation of Woody Herman's MGM records.

Ruby also manages singer Val Tino, now at the Captain's Table club in Hollywood, and the Ramon Noval band, touring the coast area.

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Sidemen Switches

Buddy DeFranco: Ed Badgley, trumpet, for Don Joseph . . . Tommy Tucker: Bob Carter, bass, for Ir Manning . . . Mitchell Ayres (TV ork): Danny Perri, guitar, for Tony Mottola.

Claude Thornhill: Lou Oberg, trumpet, for Charlie Welp, and Joe Maini, tenor, for Herb Geller (to Tippy Morgan's alto chair) . . . Charlie Spivak: Tommy Lynn, vocals, for Bill Black . . . Jan Garber: Andy Agello, drums (from Carmen Cavallaro), for Tony Briglia.

Elliot Lawrence: Charlie Frank-houser, trumpet, for Johnny Dee . . . Red Allen: Bob Dukoff, tenor, subbing for Buster Bailey (ailing) . . . Louis Prima: Vic Pierce, bass, for Frank Marcy (to Jimmy Vincent) . . . Jimmy Vincent: Ray Turner, tenor, out.

Tommy Dorsey: Tommy Guinn, drums, for Jackie Mills (to Harry James) . . . Bob Chester: Ray Beckenstein, alto, for Ed Scalzi (to Art Mooney); Joe Aglora, tenor, for Pret Hudson (to Art Mooney); Nick Travis, trumpet,

Atlantic Inks Turner

New York—Blues shouter Joe Turner, who recently appeared at the Apollo theater here with Count Basie's band, has been signed by Atlantic records,

for Fred Dale (to hospital), and Billy Usher, vocals, for Alan Foster . . . Kid Lopez: Fred Robbins, trumpet, for Philip Ramariz.

Note: Sidemen switching bands may have this information printed in *Dosen Beat* by filling out this coupon (please print), attaching it to a post-card, and mailing it to *Dosen Beat*, 203 N. Wabash avenue, Chicago, Ill.

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Dosen Beat covers the music news from coast to coast.

SWINGIN' THE GOLDEN GATE

Never Rains, Just Pours On Frisco Jazz Scene

By RALPH J. GLEASON

San Francisco—Looking ahead into a summer that promises no talent to speak of, the Bay area had nothing BUT talent in April . . . but that's the way it always is. Stan Kenton's week at the Downtown theater proved at least one thing:

the band can do a very entertaining show and should be a natural for television if and when they get a chance.

Guys like Shelly Manne and Milt Bernhart are born clowns, and the strutting of Maynard Ferguson might prove attractive on a 12-inch screen.

Big Weekends

Actually the band played to half-full houses most of the week, but the weekend was a smashing success and may have pulled the deal out of the red. They were bucking a \$2.40 top as did

Frankie Laine who followed.

Ed Maley had nothing set at presstime for the third week of live talent but was mulling a Peggy Lee package and also a western show.

Shearing Does Well

George Shearing, who opened the night after Stan right across the street from him, was doing very well indeed at presstime, helped along by plugs in the local columns. The unit sounds slightly different with Al McKibbin; more emphasis on the bass. The

Greco Works NYC

New York—Buddy Greco, former Benny Goodman pianist and singer, opened May 3 at Cafe Society here with his own quartet. Engagement, set for several previous dates, will be for four weeks.

customers kept coming despite other distractions.

Vernon Alley, who opened at the Black Hawk the same night, was also packing them in, thus tending to prove that this town will let you starve if you're by yourself, but if there are six things at once they all make money. The club, in a quickie booking, put chubby June Barton, a Kay Starr type, in opposite Vernon. Alley's group, in its first steady location job in some time, has the benefit of a classy drummer in Roy Porter, which is going to make a lot of difference as soon as they've worked together a bit.

The Black Hawk, incidentally, will probably continue its name and no-door-charge policy thru the summer. They've got shots at a lot of talent. Erroll Garner does four weeks there starting April 27 and the Page Cavanaugh Trio comes in at the end of May.

BAY AREA FOG: Johnny Capola (Frisco trumpeter lately with Charlie Barnet) has joined Kenton replacing Ray Wetzel, who is joining Tommy Dorsey . . . Firehouse Five Plus Two played a one-niter at Doc Dougherty's Hangover club and really jammed the joint . . . Local radio station engineers and stations are feudin' so almost all remotes are out. This has canceled the Hangover weekly half hour and has moved J. Lyons back into the studio.

Longbar Showboat having trouble with the liquor license people after a couple of beefs in the joint. Eddie Hammond and the 4 Naturals still the house band. . . . Illinois Jacquet played a couple of one-niters here but with the usual top-secret policy; nobody heard about it . . . Ruth Brown did pretty well at the Oakland auditorium in mid-April.

Betty Bennett, who was all set to open at Fack's early in April decided to stick with the Ventura band instead and canceled out. The Four Freshmen, who were there for a couple of months, had to leave a week early as one of the men got measles . . . Nick Esposito's trio came to the rescue and filled out the time before the Stylists opened . . . The last half of April looks to be as mad as the first, with Spike Jones, Armstrong, Muggay Spanier, and Erroll Garner all in town at once.

Billy Stuart cut out for Detroit after a couple of years here and a number of rough breaks. He'll go on east from there to New York . . . That *Beat* headline "Brubeck to Apple" should have been "Brubeck to Pineapple." Dave opened at the Zombie Room in Honolulu April 16 for two months, thus assuring Cliff Aronsen a trip to the islands . . . Chuck Travis into the Cable Car Village.

Jack Sheedy took over for Turk Murphy at the Greenwich Village in Palo Alto. New face in the Sheedy band is Lou Vann, drums. Cus Cousineau, former Sheedy woodchopper, now woodshedding a 10-piece band of his own . . . Pat Patton is the new bass player in the Turk Murphy band and clarinetist Bob Helm has joined the group as well as Howard Wood, formerly drummer with the Polecats . . . Drummer Blinky Allen now has the band at the Say When, replacing the Eric Miller crew.

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THE HOLLYWOOD BEAT

New 'Club 15 Vocal Find Takes Stardom In Stride

By HAL HOLLY

Hollywood—We barged in on the Club 15 CBS show rehearsal and broadcast at which Gisele (pronounced Gees—hell!) LeFleche, now known to U. S. radio listeners as Gisele MacKenzie (*Down Beat* May 4), made her debut as the new Monday and Friday vocal star of the cross-the-board series. Jo Stafford, we understand, will continue, to hold the spotlight on the remaining days of the week.

We expected to find a young singer fluttering with the jitters. After all, she was supposed to be a complete unknown, coming in from nowhere to take over the featured singer's spot on a major network commercial radio show.

No Neophyte

We found a self-possessed, self-assured young singer—Gisele is 24—who, we suspect was inwardly amused at the implications that she was something of a neophyte making her first appearance in the big time.

She had arrived in Hollywood just a few days before, and had spent a few hours with Club 15 music director Jerry Gray, running over the songs she was to do. Jerry was the first to discover that she was a well-trained musician who would be with the band on every arrangement. "Man, was that a load off my mind!" said Jerry.

We were chatting with Gisele when the cue came for her entry. She said, "Will you excuse me a moment?" Then she strolled nonchalantly over to her place at the mike, read her lines from the script, sang her first song (*If*), strolled back and said, "Now, as I was saying . . ."

A Schooled Musician

It was quite obvious that Gisele was not the least bit awed by the occasion. And that isn't surprising. Gisele has been appearing before the public since she was 12 years old, when she gave her first recital on violin. She was good enough on fiddle to get five years of training on that instrument at Toronto's Royal Conservatory of Music, meantime also studying piano and receiving a thorough musical education—theory, harmony, composition, etc.

The only thing she never studied was singing.

Didn't Jump

And although she's barely

Second Shore



Hollywood — Gisele LeFleche, new singing star on the Club 15 airshow under her new name of Gisele MacKenzie, is interviewed by Hal Holly in this issue. The Toronto lass was launched after a big talent search for "a second Dinah Shore" which was first brought to public attention in an advertisement in the March 9 issue of the *Beat*.

known in the U. S., Gisele has been Canada's top-ranking radio singer for several years. She will continue to do at least one regular show for the Canadian Broadcasting Co. from here via transcription, supplying her own accompaniment on piano. Our guess is that she did not really jump at the Club 15 offer, but rather that she weighed it carefully, finally accepted because she will have better opportunities here in TV, the movies, and recording work.

Gisele has a nice, big, lyrical voice, a bit on the legit side. But

Big Bill Broonzy Back For Chi Job

Chicago — Big Bill Broonzy, blues singing guitarist, has returned briefly to his old shouting grounds here. Broonzy took leave of his job on the Iowa State university campus, Ames, Iowa, to appear in a special benefit performance of the "I Come for to Sing" concert group May 5 at Fullerton hall.

Other members of the unit, which has appeared before many college and club groups, are folk singers Win Stracke and Lawrence Lane and narrator Studs Terkel.

she's the only singer we've heard for a long time who isn't trying to sound like Dinah Shore, Sarah Vaughan, Ella Fitzgerald, or Jo Stafford.

What About Jazz?

We asked her if she liked, or was interested in jazz. "Very much," she replied.

"And what does the word jazz, musically speaking, mean to you?" we inquired, explaining that it wasn't an attempt to put her on the spot, just a good honest question. She gave us a good, honest answer: "Benny Goodman."

Gisele, who is unmarried, arrived in Hollywood with her dachshund and her manager, Bob Shuttleworth, a former dance band leader who "discovered" her. She appeared briefly with his band as a singer; then (around 1945) Bob dropped the baton and became Gisele's manager. Any romance? Bob gallantly declines to comment, and Gisele says her professional career comes first right now.

DOTTED NOTES: Ziggy Elmer, sliphorn ace, will leave Harry James at conclusion of HJ's present tour. Ziggy, not to be confused with trumpet man Ziggy Elman, will launch his new, and unusual, small combo with a Las Vegas booking. He'll use vibes, piano, and drums. Trombonist Elmer also doubles on violin. If it turns out that baritone Bob Merrill, reported to have been fired by the Metropolitan for taking that movie job at Paramount, returns to the Met next season, some press agent will be entitled to a few bows. And newsmen had decided that bona fide pressagency was a lost art!

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Los Angeles Band Briefs

Trombonist Ted Vesely, who heads what many believe to be top Dixie crew on coast, moved into Red Feather, event marking policy switch for spot from burlesque to band as feature attraction. Ted has Clyde Hurley, trumpet; Bill Wood, clarinet; Allan Stevenson, piano, and Charlie Leduc, drums. Pianist Norma Teagarden (Jack's sister) doing intermission stint.

Reddy Brooks back in trim and playing okay following serious illness. He's rehearsing a new band which he will front on trumpet.

Gerald Wilson doing arrangements for new band headed by Vido Musso, which made coast debut at Balboa beach latter part of April. Vido's lineup: sax—Bess Bloch and Herb Stead, alto; Tommy Mack and John Barbera, tenors; Bob Bushaw, baritone; trumpets—Jerry Munson, Tony Facisto, John McComb, and Jake Garshine; trombones—Jerry Finch, Dave Bohannon, and Fred Lewis; rhythm—Gil Barrios, piano; Bobby White, drums, and Bob Whitlock, bass.

Armstrong All-Stars set for return date at Oasis May 14 through May 28, dovetailing with their five-day stand at Balboa beach starting May 29. Armstrong follows Willis Jackson combo, at Oasis April 27 through May 13.

Jerry Wald, with new ork organized for Earl Carroll theater-restaurant, planning one-niters hereabouts as showstopper, went dark again April 15. Announced reopening latter part of May but music policy not set.

Sonny Burke, Decca musicchief who will play a dance date at Palladium starting Oct. 2, puts crew in rehearsal this month.

Format and personnel undetermined this

headline. Leo Kruman, sax, took over Jack Ordean's spot with Abbey Brown combo at Charlie Foy's, as Ordean left to join Harry James.

Johnny David (sax and drums) heads combo announced for April 19 opening at Bar of Music. Johnny has John Fossington, trumpet and trombone; Joe Torres, sax; clarinet-flute-vocals; George Escobar, piano; organ-solovox. Versatile quartet with accent on Latin-American melodies.

L. A. KEYSPTS

Aragon—Lawrence Welk (MCA)
Bar of Music—Johnny David (Ind.)
Beverly Cavern—Dick Cathcart (Ind.)
Beverly Cavern—Kid Ory (Ind.)
Beverly Hills hotel—Hal Stern (Ind.)
Beverly Hills hotel—Phil Ohman (Ind.)
Biltmore Bowl—Henry Busse (ABC)
Ciro's—Chuy Reyes (MCA)
Ciro's—Cory Callan (Ind.)
Charlie Foy's—Abbey Brown (Ind.)
Club Bayou—Harry Gibson trio (Ind.)
Club 47—Doc Rando (Ind.)
Cocoanut Grove—Eddie Bergman (Ind.)
Colonial ballroom—Arthur Van (Ind.)
Encore—Mad Hanks trio (Ind.)
Figueras ballroom—Pete Pontrelli (Ind.)
Larry Potter's—Lou Fidler (Ind.)
Mike Lyman's—Joe Venuti quartet (MCA)
Mocambo—Eddie Oliver (Ind.)
Mocambo—Latinaires (Ind.)
Oasis—L. Armstrong opea 5/14 (ABC)
Palladium—Jerry Gray (MCA)
Red Feather—Ted Vesely (Ind.)
Riverside Rancho—Tex Williams (Ind.)
Roosevelt Cingrilli—Al Gayle (MCA)
Roosevelt Cingrilli—Victor Zolo (MCA)
Royal Room—Pete Daily (Ind.)
Sardi's—Nappy Lamare (Arena Stars)
Sarnes—Bud Smith quartet (Rolle)
Surf club—Red Norvo (ABC)
Tiffany club—George Shearing (ABC)
Zebra room—Cal Gooden trio (Ind.)

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Livingston And Evans Do It Again



Hollywood—Ray Evans, left, and Jay Livingston, right, collect a couple more Oscars as Academy award winning songwriters for 1950. That's dancer-actor Gene Kelly making the presentation. They won these awards for their song *Mona Lisa*, and copped similar honors in 1948 for *Buttons and Bows*. Now on their most important assignment to date, they discuss it and the business of writing songs for pictures in Charles Emge's *Movie Music* column.

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MOVIE MUSIC

Top Songwriting Team Says 'It's Just A Job'

By CHARLES EMGE

Hollywood—We have a standing rule against trying to interview or write about songwriters. Despite the fact that songwriting probably interests more people, professional and non-professional, than any other phase of the music business, songwriters themselves rarely have anything interesting to say about their work that hasn't been said too many times before.

Ask a successful songwriter about his work and his answer generally boils down to this: If it's a hit, it's because it's a great song! If it's a flop, it's because it wasn't plugged properly.

Here in Hollywood, the so-called big-name movie songwriters have been notably unsuccessful in the last 10 years in turning out what the movie industry wants most of all, real hits. The spotlight is currently on the team of Livingston and Evans, a couple of unpretentious former musicians who have been doing just what their

more famous colleagues here have not been doing with any regularity. Livingston and Evans have been writing hits.

Honest Approach

So we decided to break our rule on interviews with songwriters and went over to Paramount for a chat with Jay Livingston and Ray Evans. We found a couple of pleasantly relaxed guys who have what so many persons engaged in various branches of the musical profession lack—an honest approach to their job.

Their winning of the Motion Picture Academy awards for "Best Song" twice during the last three years (for *Buttons and Bows* in 1948, *Mona Lisa* in 1950) is something they accept with pleasure for just what the Academy awards are in this division. They're the badge of a business success, in which the element of luck plays large part.

No Artistic Hurt

Inasmuch as they weren't striving for artistic achievement on either of those assignments, they don't become hurt and belligerent when critics point to the fact that in recent years the musical merit of movie songs has fallen far below the standard of American popular songs in general and the songs written for the stage. They agree, and make no attempt to supply any pat answers.

Livingston and Evans decided to form a songwriting team while they were working in University of Pennsylvania dance bands together (Livingston on piano; Evans on sax). They got their first chance writing songs for Olsen and Johnson stage shows and managed to slip over one moderately successful song, *Goodbye Now*, in 1941. They split only during the war, when Jay was in the army.

When Jay was discharged in 1944, he and Ray reunited as a team and came to Hollywood, where Olsen and Johnson were doing a couple of pictures. They didn't succeed in getting any songs in the O. & J. movies, but when their sponsors went back to New York, Livingston and Evans stayed here to make one last try. They got a chance to write six

Roy To Write Autobiography

New York—Roy Eldridge, who is interviewed in a story on page 1, has embarked on an auxiliary career as a writer.

As a result of the success of several pieces he wrote for the English-language *Paris Post*, some of which were translated and reprinted in *Jazz Hot*, Little Jazz has decided to write an autobiographical book, for which three French publishers have already made bids.

He has also promised to write some pieces for *Down Beat*.

songs for a now-forgotten picture, *Swing Hostess*, featuring Martha Tilton. This led them to Capitol records, where, though none of their songs were recorded at that time, astute Johnny Mercer perceived that Livingston and Evans had promise. He recommended them to the late Buddy DeSylva, who engaged them to do the songs for the Betty Hutton picture *Stork Club*. But the first song on which they made money, something they both needed very much by that time, was Betty Hutton's Capitol recording of *Doctor, Lawyer, Indian Chief*.

That got them a contract at Paramount to write special material songs. Then they got an order to turn out a title song for exploitation purposes only (it was not used in the picture) for use with the Olivia de Havilland film, *To Each His Own*.

Hit Saved Jobs

"It was close to option time and for some reason we always work better under pressure," Jay says. "That song, our first big hit, saved our jobs. Its popularity was due, in a large measure, to the Eddy Howard recording."

Turning out made-to-order songs for performers and pictures carried them along quite well through the next few years, and to their first Oscar winner, *Buttons and Bows* (for Jane Russell and Bob Hope in *The Paleface*) in 1948.

Mona Lisa, they say, was another surprise. It was turned out in a hurry to fill a spot in an Alan Ladd picture, *Captain Carey, U. S. A.* They credit the Nat Cole recording (they persuaded Cole to do it) as largely responsible for its success and the acquisition of their second Oscar.

Pen for Bing

The importance of an Academy award in Hollywood is its effect upon the front office. Livingston and Evans' next assignment at Paramount was the songs for Bing Crosby's as yet unreleased *Here Comes the Groom*, an event reportedly marking the cancellation of Crosby's long-term contract with his longtime songwriters, Johnny Burke and Jimmy Van Heusen. Then they received their biggest movie job to date, 12 new songs for operatic baritone Robert Merrill and Dinah Shore to sing in *Aaron Slick of Punkin' Crick*, a heavy budget picture which marks the first big-time screen appearance of TV comedian Alan Young.

"How do you know when you have a satisfactory song?" we asked Livingston, who functions essentially as the composer half of the team. He said: "It seems to be in the title and opening phrase. When we get one that suits us both, we figure we have something. Then we spend about a week or so, working together, developing it and completing it."

Do they think they have any real hit songs in their two forthcoming picture jobs? "We can only hope," said Evans, "and keep our fingers crossed. Publishers can no longer control song exploitation as they did before the day of the disc jockey. We're not afraid or alarmed by disc jockeys. We believe they have to please the public—like all of us."

Soundtrack Sittings

Teresa Brewer (*Music, Music, Music*), in Hollywood for date at Ciro's, signed one-picture-with-option contract with Universal-International. No assignment yet.

Heavy Carnichael set on double deal at RKO. He'll write two songs and play role as nitery pianist in *The Las Vegas Story* (Jane Russell, Victor Mature).

Sigmund Romberg's life and music is next in line for biographical treatment at MGM, with Arthur Freed handling production. No casting assignments set.

Robert Clary, French youngster who came here on strength of hit platters, *Johnny, Get Your Girl* and *Hollywood Boel*, both waxed in Paris, set for film debut in Columbia picture, *Ten Tall Men*, forthcoming Burt Lancaster starrer. Clary will do an essentially straight character part, with any vocal work strictly incidental.

Oscar Levant, minus his piano, will do a minor role ("a real tough gangster," he says) in forthcoming Farley Granger-Shelley Winters starrer at RKO, *Behave Yourself*.

Las Brown band turned out five TV shorts for Lew Snader's Televisions, Inc. Only other name orks featured in the telefilm's series have been those of Lionel Hampton and Charlie Barnet.

Mickey Rooney, who recently concluded work in role of a Dixieland drummer in MGM's *The Strip*, is talking with Columbia producer Jonie Taps about doing band-leader role in Taps' next, tentatively titled *Exactly Like You*. Soon to be released is Taps' second opus (his first was *When You're Smiling*) as a producer. It's *Sunny Side of the Street*, with Frankie Laine, Billy Daniels, Toni Arden and Jerome Courtland.

Johnny Green and other Hollywood names strike back at Ted Hallock in the June 1 issue of *Down Beat*, on sale May 18! Don't miss this exciting story!

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Efforts Begin To Bear Fruit

Seems like old times again. Edward Kennedy Ellington came through Chicago, from the west and headed east, with a band that jumps more than any unit Duke has had for many years. This one has solid rhythm, every man on the band is happy and acts like it, the cats are making time, even for rehearsals, and as Jack Tracy points out in his review on page 1, the boys are even working out head arrangements on the stand during sets.

Woody Herman is in there, too. As we reported last issue, even at the Edgewater Beach hotel in Chicago, where clientele and environment place some limitations on a swinging band's performance, Woodrow and his musicians sound great, have all the earmarks of a crack dance ork. Reports from other sections indicate that Claude Thornhill's new crew also is really something to hear.

Les Brown's outfit is fine, as it always has been. Harry James has begun a long tour of midwest dance spots. Tommy Dorsey's crew is leaping down in Texas, and his brother, Jimmy, rocking them up in San Francisco. Ray Anthony, Gene Krupa, Shep Fields, and many others are producing fine dance music, and we're beginning to get some of the same on the airlines and on records.

And reports are that both NBC and CBS are planning to air many remotes from ballrooms all over the country this summer.

It was just about a year ago that *Down Beat* planned and published its special "Let's Dance" issue, designed to revive interest in dance music as such. At about the same time Victor pressed and distributed its series of platters called "Here Come the Dance Bands Again." Other companies followed suit, disc jockeys joined the campaign by giving greater play to dance records than to vocal items.

Now it appears that all of this effort is just about to bear fruit. We haven't boxoffice figures at hand on all of the ballroom engagements that are being played currently. But we do know that Jerry Gray is breaking records at the Palladium in Hollywood, and things have been pretty tough out there. Now that we've got the ball rolling, maybe we can build up some momentum and everybody will be dancing again.

RAGTIME MARCHES ON

NEW NUMBERS

ANELLI—A daughter, Deborah Jo (6 lbs., 14 oz.), to Mr. and Mrs. Armand Anelli, April 14 in Queens, L. I., N. Y. Dad plays lead trumpet with Bob Chester.

BARUCH—A daughter to Mr. and Mrs. Andre Baruch, April 7 in New York. Dad is radio and TV announcer; mom is singer Bea Wain.

EBLER—A daughter, Corey June (7 lbs., 6 oz.), to Mr. and Mrs. Ralph Ebler, Jan. 31 in Astoria, L. I., N. Y. Dad is drummer.

KLUGER—A daughter, Jessie Jane (6 lbs., 11 oz.), to Mr. and Mrs. Irv Kluger, recently in New York. Dad is drummer in *Gypsy and Dolls* ork.

LEYDEN—A son to Mr. and Mrs. Bill Leyden, April 7 in Hollywood. Dad is KFWB disc jockey.

LYON—A son, Jimmy F. Jr. (8 lbs.), to Mr. and Mrs. Jimmy Lyon, April 12 in New York. Dad is pianist with Gene

Williams; mom, Chris Scott, sang with same band.

LYONS—A daughter, Lisa, to Mr. and Mrs. Dick Lyons, March 25 in New York. Dad is on MGM records' staff.

NYE—A daughter, Julia Vivian, to Mr. and Mrs. Albert Nye, March 24 in Chicago. Dad led the band at the Club Hollywood there, which burned down March 29.

PEVNEY—A son to Mr. and Mrs. Joseph Pevney, April 8 in Hollywood. Mom is singer Mitsi Green.

SMITH—A daughter to Mr. and Mrs. Norwood Smith, April 2 in Beverly Hills, Calif. Dad is radio singer.

TIED NOTES

ADRIAN-CORAN—Mike Adrian, of Capitol records, and Lee Coran, April 7 in New York.

DIE-FITZGERALD—Johnny Dee, trumpeter with Elliot Lawrence for the last eight years, and Virginia Fitzgerald, recently in Chicago. Dee has left Lawrence to work out his 502 card.

FILIA-MADIGAN—Domenic Filia and Joyce Madigan, singer, April 8 in Bridgeport, Conn.

FROST-WILDER—Richie Frost, Hollywood drummer who recently returned from 1½ years playing in Europe, and Lee Wilder, owner of the Tempo music shop, Feb. 18 in Los Angeles.

HARVEY-EUGENE—Lee Harvey, bassist once with the Kopy Kats trio but now with the 6th Armored Division band, and Bernice Eugene, dancer and musician, April 6 in Chicago.

Don't Splash!



Cairo, Ill.—The doleful character above is 325-pound Morrey Brennan, whose band is now at the Embassy club here. Morrey says this illustrates the rigors of playing in areas where the government has big projects in action, and shelter and facilities tend to be inadequate. He should be used to this by now, though, as he's been in the music business about 25 years.

JENSEN-GERLER—Bob Jensen, trumpeter in the Rialto theater ork, and Gloria Gerler, dancer in the show, recently in Chicago.

LIBOVE-LUGOVY—Charles Libove, violinist in *Gentlemen Prefer Blondes*, and Nina Lugovy, concert pianist, recently in New York.

MARABELLA-BUCOLO—Sam Marabella, pianist who has just left Hal McIntyre, and Ann Bucolo, April 28 in Reading, Pa.

MINGUS-NIELSON—Charlie Mingus, bassist with Red Norvo, and Celia Nielson, April 2 in San Francisco.

MUSCAN-HERMAN—Sonny Muscan, altoist formerly with Dacita, and Betty Herman, Feb. 15 in Richmond, Ind.

PLUMBY-PRATTI—Phil Plumby, trumpeter with Earl Summers, and Rose Pratti, March 31 in Martin's Ferry, Ohio.

RISER-HARRIS—Bill Riser, tenor saxist with Daryl Harpa, and Betty Harris of El Paso, Texas, March 11 in Washington, D. C.

SCHUMACHER-McCALLISTER—Donovan Schumacher, with the St. Louis symphony, and Marcia McCallister, March 28 in Chicago.

SELBY-EDGARD—Ronnie Selby, former Vic Damone pianist now soloing, and Anita Edgard, April 1 in London.

THALER-SAFER—Gene Thaler, drummer with Irving Conn, and Marian Safer, April 29 in Newark, N. J.

FINAL BAR

ARNOLD—William E. Arnold, 54, pianist, April 2 in Cleveland.

BLAND—Maurice B. Bland, 44, amusement editor of the *Newark Star Ledger*, March 31 in New York.

BUNDY—George M. Bundy, 65, chairman of the board of the H. & A. Seimer Co., April 5 in Elkhart, Ind.

BARERE—Simon Barere, 55, Russian pianist, April 2 in New York, while playing a concert at Carnegie hall.

COGBURN—Mrs. Lily S. Cogburn, 68, music teacher and mother of pianist Red Cogburn, March 26 in Greenwood, S. C.

COTTENET—Rawlins L. Cottenet, 84, composer and a director of the Metropolitan Opera, March 29 in New York.

DUNCAN—Francis (Sonny) Duncan, 47, pianist once with Guy Lombardo, April 11 in Chicago.

GRANT—Larry Grant, about 26, baritone player who had worked with Jess Stacy, Sonny Dunham, and Shorty Sherock, April 1 in New York.

HARRIS—Jack Harris (Blumenthal), 69, representative of Robbins-Feist-Miller in Philadelphia, March 24 in that city.

HARRISON—Morton L. Harrison, 97, theater violinist and leader, April 6 in St. John, N. B.

JACOBY—Ted Jacoby, contact man for Bregman, Vocco, & Conn, April 8 in Miami, Fla.

KOLDOSKY—Adolph Koldosky, 45, violinist and RKO studio ork concertmaster, April 8 in Hollywood.

SARTON—Harry G. Sarton, 45, head of artists and repertoire for English Decca, March 31 in London.

SAVAGE—James R. Savage, 41, stage show producer, lyricist, and publicity man, who left Balaban & Katz two years ago to become a Chicago Tribune columnist, April 4 in Los Angeles.

VICTORIA—Vesta Victoria, 77, London music hall singer and entertainer, April 7 in London.

WALSH—Harry F. Walsh, 70, former leader and teacher, April 6 in Yonkers, N. Y.

WRIGHT—Phil Wright, former musician, recently in Elmira, N. Y.

LOST HARMONY

ARNOLD—Buddy Arnold, tenorist with Buddy DeFranco, and Arlyne Arnold, April 1 in New York by announcement.

McINTYRE—Andrew N. McIntyre, and Marilyn Maxwell McIntyre, singer and actress, March 22 in Los Angeles.



"If girl vocalists can do it, why not male singers?"

CHORDS AND DISCORDS

Joe Thomas, Trumpet

New York

To the Editors:

What is this—a conspiracy? When Joe Thomas the saxophonist appeared at Birdland, the newspapers announced: "Joe Thomas, topflight trumpeter, appearing at Birdland."

When Joe Thomas, the trumpet man, played at the Savoy in Boston, the same week, the local papers announced: "Joe Thomas, and his saxophone, appearing at the Savoy."

And then your March 23 issue of *Down Beat* contained a photograph of Fletcher Henderson's 1936 orchestra at Chicago's Grand Terrace, identified Joe Thomas, trumpeter, as the tenor man.

Incidentally, occasional mention of one of the most wonderful trumpet players in the business wouldn't be out of line either. Perhaps you don't realize how many people go out of their way to hear him. He's a capable musician, and in view of his recent arm injury, rendering his left arm useless as far as the horn is concerned, I think he deserves much better treatment from people like you, in a position to do so much good.

John Robert Nelson

New York

To the Editors:

If that is Joe Thomas, the tenor man, on page 3 of your most recent issue, then I am Louis Armstrong . . .

Gwyl Mitchell

Newark, N. J.

To the Editors:

A few issues ago you were good enough to print a letter of mine on behalf of my favorite trumpeter—Joe Thomas.

A look at Page 3 of your March 23 issue broke my heart . . .

Gloria M. Perine

New York

To the Editors:

In your last issue of the *Beat*, I found what I had been waiting for, a photograph of my favorite trumpet man. Was dismayed, however, to read that you have labeled the photo: Joe Thomas, tenor.

Al Sawahata

New York

To the Editors:

... There is a Joe Thomas, pianist and arranger, too, but that was Joe Thomas, trumpet.

Celeste Turner

Blue Devil Musician

Nashville, Tenn.

To the Editors:

The picture of the Duke Blue Devils in 1937 (*Down Beat*, April 6) stated that Corky Cornelius

was the only other (than Les Brown) member known to have followed music as a career. The alto sax third from the left is Dutch McMillan, who has very capably handled the sax and clarinet assignments with the radio station WSM orchestra in Nashville for several years. The program *Sunday Down South* features Dutch with Beasley Smith's orchestra and makes for mighty smooth listening.

John F. Lawson, M.D.

More Blue Devils

Teaneck, N. J.

To the Editors:

The profile of Les Brown in the April 6 issue was noted with interest, particularly the picture of the Duke Blue Devils.

My husband, G. Donald Mairs, is the trombonist in the top row, third from the left. The sax player to the left of him is Stuart Mackay. Contrary to the caption of the photo, both of these men have followed music as a career.

Mackay is an accomplished bassoonist as well as saxman. He has played with name bands through the years, his longest stay being with Eddy Duchin. He has recently been playing for *Call Me Mister* and *Kiss Me Kate*, in New York. His woodwind quintet with rhythm section rehearses at Nola studios and is gaining popularity in the New York area.

Mairs is at present supervisor of music in the public schools of Teaneck. In 1943 he took a leave of absence from teaching and rejoined Les Brown, but then returned to New Jersey. He has been a member of the Schenectady and New Jersey symphonies, and for the last three years has conducted the Teaneck symphony. During the summer months he conducts the Teaneck community band in weekly park concerts.

Glady you finally got around to doing a story on Les. He's a wonderful guy—even takes time out to call up his old friends whenever he hits New York.

Frances J. Mairs

Navy Recalls Leader

New York—Trumpeter Buddy Koster, who has been leading his own 12-piece band in the midwest and New York area, has been recalled by the navy.

WHERE IS?

RONNY ANDREWS, trumpeter and society leader whose real name is Ronald A. Bogush.

BRUCE BRANSON, clarinetist formerly with Tommy Dorsey and Glen Gray.

MANNIE GUZMAN, drummer last believed to be jobbing around Chicago.

RAY REYNOLDS, leader last at the Biltmore hotel, St. Louis.

BOB SHORMAN, trumpeter formerly with Les Williams' band.

D. C. STINES, drummer formerly with Fran McCarthy's combo, last thought to be in Florida.

WE FOUND

DICK MAINS, former Teddy Powell trumpeter, now heading dance group of U. S. army band in Ft. Myer, Va.

HAROLD (TOMMIE) THOMPSON, drummer from Medina, O., who worked with Ace Brigado, now in percussion section of Cincinnati symphony and the Cincinnati summer zoo opera, c/o Local 1, AFM.

THE HOT BOX

Turk Murphy's Combo Could Lead Coast Dixie

By GEORGE HOEFER

Chicago — We've just heard a Dixieland side that stands out by itself, a gem cut loose from an over-abundance of Dixie-revival records. It has simplicity, relaxed performance, and high melodic appeal. It's a Dixieland version of the traditional spiritual *By and By*, and is played by Turk Murphy's Jazz Band on Good Time Jazz 31.

The side opens with trombonist Murphy riding the melody with his muted horn. *Time* magazine once reported that Turk uses an empty gallon paint can for a mute. If he used it on this date, paint salesmen should canvas the music field. The full, gravel-like trombone sound is followed by a lively ensemble led by Don Kinch's trumpet.

Then comes the highlight of the side, a delicately melodic and well-phrased tuba solo by George

Bruns. It's followed by a peculiarly un-twangy banjo bit by Pat Patton, and somewhat later, a clarinet solo by Bill Napier that is the weakest link in the chain of musical events. Napier's work is better in the ensemble. All in all, we feel this side has a graceful unity and a musical dignity that has been too rare since the days of Bix and the Nichols Pennies. It is done without losing the rousing happy feeling that Dixie jazz elicits.

Second of Two
Murphy's is band No. 2 in the

Good Time Jazz artist roster of two bands. The other is a commercial package wrapped in red suspenders, and well known to Bing Crosby's radio audience as a Dixieland band—so hot it has to stay in the Firehouse.

Besides the men listed above, Turk's group includes Skippy Anderson on piano and Stan Ward on drums. Besides *By and By*, the band has recently come out with *St. James Infirmary (Gambler's Blues)*, with a long vocal by the Turk, and Good Time Jazz 32, *Storyville Blues* (traditional slow blues) and Turk's interpretation of *Ory's Creole Trombone*. These sides we found to be run of the mill.

Turk Murphy for many years held down the trombone spot with the Lu Watters Yerba Buena band, during the Dawn club and the Hambone Kelly's days. He is a large, good-natured type of jazzman and a native of California, having been born in Marysville, Dec. 16, 1914. It has been reported that he started on cornet before he was 12 but soon switched to a \$7.50 trombone given to him by his father.

Touchy

As Melvin E. Murphy, he was a sideman with Mal Hallett's orchestra, and also played, sang, arranged, and drove a bus for Merle Howard around the middlewest. His career with Howard is supposed to have terminated when he threw his trombone at the drummer for messing up the tempo for a vocal with which Turk was trying to sway the crowd.

When Turk got back to San Francisco he hung out with the boys who liked the old jazz, Paul Lingle, Lu Watters, Bob Helm, and others. Sometime during 1939 a bunch of the boys got together on the top floor of Frisco's Mark

Broad Beam



Fort Bragg, N. C.—This photo, through the courtesy of Lt. Buck Dawson, shows TV comedienne Dagmar (*Broadway Open House*) being congratulated after she'd brought down the house with a song during a recent appearance here. Famed as a deadpan, she beamed broadly at her G.I. audience in the Fort Bragg field house.

Twain hotel and got to playing just for the fun of it. They then started holding regular sessions in a Berkeley roadhouse and soon found themselves to be a regular band. Turk made some arrangements of the Jelly Roll and Joplin piano numbers for them. They started their career of recordings, radio broadcasts, and part time playing at the Dawn club only to be interrupted by the war.

Sarah, Musso In Coast Promotion

Hollywood—The first night of Vido Musso's big-band date at the Rendezvous ballroom in Balboa Beach, May 5, is a special promotion by disc jockey Gene Norman. Sarah Vaughan will appear with the band that night.

Musso stays on at the Rendezvous for four more nights, while Sarah has tentative dates at the Tiffany club and Oasis in Los Angeles.

Cab To Havana Sans Big Band

New York—Cab Calloway temporarily broke up his big band to open April 19 at the Montmartre cafe in Havana.

After four weeks in the Cuban location he will return to New York and, he hopes, to a large orchestra format.

Post-war they resumed at Hambone Kelly's and until recently the staunchest peg in the Lu Watters Good Earth band was Turk. Now he is leading his own Dixie band and should be able to develop the best group on the coast.

JAZZ ON THE RADIO: Elliott Wager, jazz fan and radio musician (trumpet) formerly located in Milwaukee, now in Denver, raves about a jazz show on KLZ called the Dixieland Barber College which comes on for 45 minutes every Saturday from 10:15 to 11 p.m. Dick Barber who does the show, has a bright, impelling approach—judging from the scripts. He uses mostly older records, including Armstrong Hot fives belonging to Wager.

Gus R. Kuhlman of New Brunswick, N. J., writes about a Friday and Saturday jazz program (10:15 to 10:45 p.m.) from station WCTC in New Brunswick. It's Don Angelone and His Dixieland All-Stars, broadcast from the Rustic Lodge on Route 1. Personnel includes Jack Honeywell, trumpet; Charlie Horrocks, cornet; Ben Long, trombone; Angelone, tenor and clarinet; Howie Anderson, piano; Bill Green, bass, and Ernie Sturgeon, drums.

COLLECTOR'S CATALOG: Lenny Rosenthal, 107 N. Georgia Ave., Atlantic City, N. J. A young fellow who sings and plays bass professionally in theaters and clubs, and a pal of singer Eddie Fisher. He would like to correspond with others interested in Eddie's career.

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Evolution Of Jazz



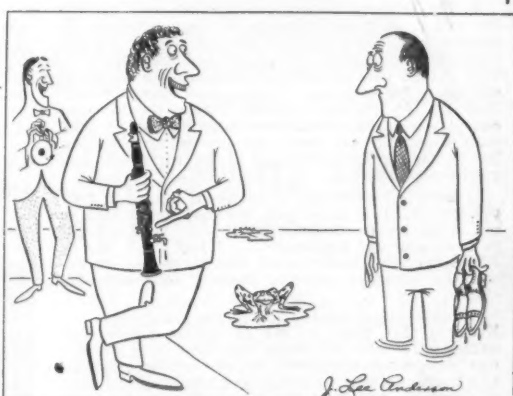
... he finished high school in 1927

• Irving Fazola, born Irving Henry Prestopnik in New Orleans, La., Dec. 10, 1912, has long been classified as one of the finest instrumentalists to spring from the second jazz generation. Fazola's earliest instrument was piano, but he soon transferred his talents to alto sax and clarinet, studying with such teachers as Santo Guiffre and Jeon Poquay. He finished high school in 1927 and began working around New Orleans with such bands as Louis Prima and Candy Candido. During the early 1930s Fazola played with several home town crews including those of Roy Teal and Sharkey Bonano, and at the end of 1935 was heard and subsequently signed up by Ben Pollack while playing at the Roosevelt hotel. Fazola toured with the Pollack organization for several months and his initial taste of national recognition came while a member of that crew. The constant travel associated with



... he soon tired of the nomadic life ...

the big band business did not appeal to Faz, and he soon tired of the nomadic life on the road and returned to New Orleans. After a short stint with Augie Schellang, he joined Gus Arnheim at the New Yorker hotel in Gotham, later moving to the Glenn Miller band until the end of 1937 when he returned home to work with his old boss, Pollack, during an appearance at the Roosevelt. Bob Crosby claimed the Prestopnik services next, and it was with this Dixie-flavored unit and the Bob Cats, Crosby's band-within-a-band, that Fazola really came into his own. He stayed with the Crosby clan for two years and then in January, 1941, joined Claude Thornhill for a year. At the beginning of '42, Faz accepted an overture from Muggsy Spanier and held down the clarinet chair with this group for three months before shifting to Teddy Powell. After leaving Powell, Fazola worked around New



... his liquid-toned clarinet ...

York at various Dixie retreats and then upset his loyal following by joining Horace Heidt and his Musical Knights. Heidt was the last of the large ork leaders that Fazola worked with. In 1943, upon the advice of his physician, he turned homeward once again, supposedly to retire from the rigorous routine of the road. He was not long for the quiet life, however, and was soon playing again. Until the time of his death, March 24, 1949, Faz was very active in N.O. jazz circles. He left behind a number of recordings, chiefly those made with the Crosby band, that illustrate well his Rappolo-inspired, liquid-toned clarinet. In addition to the Crosby sides, Fazola also waxed with Sharkey Bonano, Pollack, Miller, Jess Stacy, Thornhill, Spanier, and produced two albums of Dixieland under his own name.

THE BLINDFOLD TEST

Tristano Bows To Parker

By LEONARD FEATHER

Anyone who has talked at length with Lennie Tristano will attest that no musician in jazz is more provocative, argumentative, and (generally) negative in his views. It is a pleasure to discuss music with Lennie because, no matter how much you may disagree with him, you have to respect his academic and technical knowledge and equipment.

Although Lennie recognized the artists on every record except the second, he deliberately refrained from mentioning any names. Following were his reactions:

The Records

1. This is what I'd call a nice swinging commercial jazz record . . . The reed section's fair; four step-brothers, you could call them. But it's all too obviously a commercial jazz record. No originality in the solos—the style for all the horns is a toss-up between Pres and Charlie Parker, predominantly the latter. . . . Everything seems to be predicated on how much they can sound like Pres, Bird, or both. Two stars.

2. I like the idea behind this; enjoy the contrapuntal idea very much . . . But there's not too much melodic originality . . . Too much repetition of small motifs . . . The interpretation seems to be almost classical. Except for the rhythm pumping away behind it, it could almost be a bunch of studio men. It doesn't swing, but it does show some effort. Two stars.

3. This is just about my favorite jazz pianist. Fortunately I've heard him play a great deal, worked opposite him for weeks at a time, so I know he can do better than this . . . The tempo is too fast for him . . . I've heard him play this tempo great, but here his playing sounds very compulsive, with an excessive repetition of one figure, where usually he shows a great deal of originality.

Vitality is the only part of his genius that shows here. I've heard nothing on records that sounds like him in person; but because I know what he can do, and because of the tremendous vitality, give this three stars.

4. A very professional-sounding record, and a very good trombone player . . . A little too much vibrato to suit me, but a lot of personal warmth . . . This is not the kind of thing I enjoy listening to; the schmaltzy melody leaves me apathetic.

Arrangement is a little clumsy; mostly vertical writing . . . All strings at one point, all trumpets at another. But it's very professionally executed and makes a good commercial record. Two stars.

5. This sounds like Dixieland before the guys brought out the gin bottle . . . I've heard much better Dixieland. It lacks the vitality that good Dixieland sometimes has, and the three horns don't get a good blend. They all play with much too much vibrato and sometimes all in the same range; this shows a lack of subtlety, lack of musicianship and lack of listening to each other.

I've heard a lot of Dixieland. The trombone has an almost prescribed role to play in the ensemble. The instrumentation itself should preclude their running into each other as much as they do here.

I like the piano, though; he gets a personal sound, which is one of the hardest things to do with a piano; that's one of the beautiful things about Tatum. Hines, too. This guy has nice command, but his octave tremolo seems to be an attempt to get warmth. You can't imitate a horn on a piano like that; it takes an artist, and warmth should be achieved without any pseudo-imitation of a horn. Mostly for the piano, I'd give this two stars.

6. The trumpet is very poor. When Roy was in his prime, a lot of guys tried unsuccessfully to imitate him. This sounds like one of the poorer imitations, without Roy's vitality and conviction . . . This record doesn't come up to par as a commercial jazz performance; it has a mincing, prissy beat in the rhythm section. These people, who can play a lot better, achieved only mediocrity. The bass player is very good; his line isn't refreshing but he has excellent command of the instrument and good time. One star.

7. Here is an example of somebody trying to milk the melody. This sometimes becomes unpleasant to me. Some people might enjoy it, so I wouldn't put it down and say it's trash . . . I just don't like it. It's a terrible distortion of the saxophone sound, and the sexuality involved is very deliberate. No stars.

8. Let's talk about the saxophone player first . . . Even at this point in his career he shows that someday he will be great. His time and melodic line show some confusion, but the kid is original; he's trying to put something down that's expressive of himself. And he's getting pretty great right now.

I only know one other solo by this guitarist on records. He has nice time and he swings; there's



Lennie Tristano

Records Reviewed By Lennie Tristano

Lennie was given no information whatever about the records played for him, either before or during the Blindfold Test.

1. Woody Herman, *Ninety-Nine Guys* (MGM). Phil Ulan, Bob Graf, tenors; Doug Mettome, trumpet.
2. Dave Brubeck octet, *Fugue on Bop Themes* (Fantasy). Composed and arranged by David Van Kriedt.
3. Bud Powell, *You for Two* (Mercury). Piano solo with Ray Brown, bass; Buddy Rich, drums.
4. Stan Kenton, *Solitaire* (Capitol). Composed and arranged by Bill Russo. Milt Bernhart, trombone.
5. Eddie Condon, *Nobody Knows You When You're Down and Out* (Commodore). Max Kaminsky, trumpet; Pat Wee, Russell, clarinet; Benny Morton, trombone; Joe Bushkin, piano.
6. Duke Ellington, *Suddenly It Jumped* (Victor). Taft Jordan, trumpet; Duke Ellington, piano. Sonny Greer, drums; Oscar Pettiford, bass.
7. Arnett Cobb, *Willow Weep for Me* (Columbia). Cobb, tenor.
8. Claude Thornhill, *Yardbird Suite* (Columbia LP). Lou Kesten, alto; Barry Galbraith, guitar. Red Rodney, trumpet; Thornhill, piano; Billy Exiner, drums; Joe Shulman, bass. (Rec. 1948.)
9. George Shearing, *For You* (MGM).

a Parker influence but no direct copying, it's very personal . . . Trumpet is fairly nice; not as outstanding as the saxophone and not as personal as the guitar.

The rhythm section seems to be trying for that old Basie rhythm sound . . . We almost have a forewarning of Shearing in that locked-hands stuff at the beginning, as we did with Milt Buckner and King Cole . . . The whole performance is well executed and has some lilt, though it's a little tepid. For the alto and guitar, it's worth three stars.

9. George is one of the great commercial artists today; he's found out what the people want and knows just how to give it to them. As schmaltzy as it is, a lot of musicians enjoy the way he milks the melody . . . Sometimes he doesn't seem to have good time; he tends to exaggerate the emotional content. To me this number is a throwaway; a standard tune that people like to sing after a couple of drinks. It's not a good example of what he can do. George found a formula on a lower level than I like to listen to, but because I know him and think he's such a nice guy, let's give it two stars.

Afterthoughts by Lennie

I want to say something about Charlie Parker, his importance in the picture. As great as we all think Bud Powell is, where would he be if it hadn't been for Bird? He's the first one that should remember it—he told me himself that Bird showed him the way to a means of expression.

George Shearing shows a good deal of personality, but it's still a takeoff on Parker. You take *Groovin'*, *High*, or pick at random any five records by well-known boppers, and compare the ideas and phrases. You'll see that if Charlie Parker wanted to invoke plagiarism laws he could sue almost everybody who's made a record in the last 15 years. If I were Bird, I'd have all the best boppers in the country thrown into jail!

Be My Love
Beautiful Brown Eyes
Bring Back the Thrill
Hot Canary*
How High the Moon*
I Apologize
If
It Is No Secret
Mockin' Bird Hill
My Heart Cries for You
On Top of Old Smoky*
Once Upon a Nickel*
Shenandoah Waltz

Top Tunes

Listed alphabetically and not in the order of their popularity are the 25 top tunes of the last two weeks, on the radio and in record and sheet music sales. An asterisk after a title denotes a newcomer not listed in the last issue.

Abe Daba Honeydew (Always You*)
Across the Wide Missouri (A Penny a Kiss)

Things To Come

These are recently-cut records and their personnels. Though not all jazz sides, many may be of interest to *Down Beat* readers because of some of the sidemen in the groups. Do not ask your dealer for them until you see by the *Beat* record review section that they are available.

BILLY ECKSTINE with RUSS CASE'S ORCHESTRA (MGM 4/11/51). French horns—James Chambers, William Sandberg, and William Blanchard; reeds—Jack Fulton and Romeo Penque; a string section; rhythm—Bobby Tucker, piano; Barry Galbraith, guitar; Ed Safranek, bass, and (?) drums.

Pandora and I Wish I Didn't Love You.

PEGGY LEE with SID FELLER'S ORCHESTRA (Capitol, 4/5/51). Trumpets—Chris Griffin, Mickey McNickie, and Chuck Genduso; trombones—Will Bradley, Lou McGarity, and Larry Altpeter; reeds—Bernie Kaufman, Sal Amato, and Ed Beck; a string section; rhythm—Gene McNovi, piano; Joe Shulman, bass, and Billy Exiner, drums.

He's Only Wonderful and two others, titles withheld by request.

Same date, same personnel, without strings.

It Never Happen to Me.

LILY ANN CAROL with MORT KRAFT'S ORCHESTRA (Robins Hood, 4/6/51). Billy Butterfield, trumpet; Hymie Schertzer, Art Drelinger, and Ed Beck, reeds; a string section; Jack Fleis, piano; Sandy Block, bass, and Don Lamond, drums.

Blame It on Yourself; If I Can't Have You; Longing for Love; and The Way You Do.

LEROY HOLMES' DIXIELANDERS (MGM 4/10/51). Trumpets—Chris Griffin, Mickey McNickie, and Chuck Genduso; trombones—Al Mastren and Lou McGarity; reeds—Hymie Schertzer, Bill Stegmeyer, Al Klank, and Art Drelinger; rhythm—Bob Curtis, piano; Johnny Smith, guitar; Ed Safranek, bass, and Don Lamond, drums.

Isn't It Romantic? and You're My Thrill.

Same date, same personnel, Harvey Stone, comedian.

There We Go Again and Bills, Bills, Bills.

MEL TORME with JOE LIPMAN'S ORCHESTRA (Capitol, 4/9/51). Trumpets—Chris Griffin, Mickey McNickie, and Louis Mussi; trombones—Buddy Morrow, Billy Rauch, and Lou McGarity; reeds—Toots Mondello, Bernie Kaufman, Stan Webb, and Ed Beck; rhythm—Al Pellegrini, piano; Bob Haggart, bass, and Bunny Shawker, drums.

Who Sends You Orchids?; Bundle of Love; The World Is Your Balloon; and You Looked My Heart.

TITO RODRIGUEZ' ORCHESTRA (Tico, 4/4/51). Trumpets—Al Stewart, Dick Smith, Harold Weckstein, and Nick Travia; trombones—Billy Byers, Fred Zito, and Eddie Bert; saxes—Lennie Hambro, Andy Cleasess, Buddy Arnold, Ed Wasserman and Irv Butler; rhythm—Joe Loco, piano; Luis Ravech, bass; Lou McGarity, conga, and Chino Pozo and Ubaldo Nieto, bongos.

Earthquake and Pop'n' Mambo.

WENDY WAYE with JOE REISMAN'S ORCHESTRA (Request, 4/4/51). Charlie O'Keefe and Sal Amato, reeds; Jimmy Lyon, piano; Mundell Lowe, guitar; Sam Bruno, bass, and Ed Shaughnessy, drums. The Paulette Sisters vocal group.

Down in the Depths and People.

TEDDY EDWARDS with LEROY HOLMES' ORCHESTRA (MGM 4/12/51). Artie Drelinger, reeds; a string section; Lou Seia, piano; Danny Pearl, guitar; Ed Safranek, bass, and Irv Klinger, drums.

Exactly What I Didn't Want to Do; Beggar in Love; I'll Never Know Why; and Morning Side of the Sun.

BOBBY WAYNE with DICK HEYMAN'S ORCHESTRA (London, 4/12/51). Trumpets—Jack Hansen, Leon Merlan, and Mickey McNickie; trombones—Will Bradley, saxes—Tom Farrelly and (?) rhythm—Charlie Naylor, piano; Billy Mure, guitar; Ed Safranek, bass, and Bunny Shawker, drums. Bobby Wayne, vocals.

Let's Make Up Your Mind; How Long Is Forever?; If You Turn Me Down; and I Am Free.

FRANKIE LAINE with MITCH MILLER'S ORCHESTRA and the NORM LUBOFF CHORUS (Columbia, 4/4/51, in Hollywood). Guitar—George Van Eps, Robert Bain, Barney Kessel, Tony Rizzi, Al Hendrickson, Vince Terri, and Allan Russ; bass—Phil Stevens, and drums, Alvin Stoller.

Jessie and one other title, to be announced.

FRANKIE LAINE with PAUL WESTON'S ORCHESTRA (4/4/51, in Hollywood). Trumpets—Ziggy Elmsa, Conrad Gossie, and George Seaberg; trombone—William Shafer, Allan Thompson, and Ed Knuby; rhythm—Carl Fischer, piano; George Van Eps, guitar; Jack Ryan, bass; Lou Singer, xylophone, and Nick Fatool, drums.

Rose, Rose, I Love You and one other title, to be announced.

BOB CROSBY'S BAND (Coral 4/5/51, in Hollywood). Trumpets—Charlie Tedgarden, Zabo Zarichy, and Ray Lion; trombones—Ted Vesely and Elmer Schneider; saxes—Eddie Miller, Matty Matlock, Wilbur Schwartz, and Chuck Carter; rhythm—Stan Wrightman, piano; Nappy Lamare, guitar; Phil Stevens, bass, and Ray Bendis, drums. Eight sides, titles withheld by request.

DANNY BELLOC'S ORCHESTRA (Oriole, 4/5/51, in Chicago). Trumpets—Hobart Detson, Al Forewell, and Phil Korman;

*Shot Gun Boogie**

So Long

Sparrow in the Tree Top

*Syncope Clock**

Tennessee Waltz

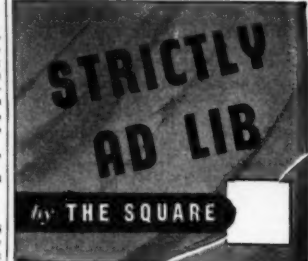
The Roving Kind

You're Just in Love

Would I Love You

trombones—Bill Brown, Bill Russo, and Ralph Maltzer; saxes—Don Caruso, Larry Monson, Danny Ballos, Maurice Lacouers, and Dan Haney, rhythm—Frank Tolson, piano; Charlie Mason, bass, and Mickey Simonetta, drums.

Harlem Nocturne; G. I. Boogie; Danny Boy; and Heart of My Heart.



Anita O'Day was stricken in Canton, Ohio, and was rushed to the Altman hospital for a serious operation. Her condition was critical for several hours and it will be weeks before she is able to work again . . . George Shearing, who starts another concert tour with Billy Eckstine in mid-September, signed a new five-year contract with manager Billy Shaw.

Shelby Davis, the thrush, and hubby Bill Russo, the trombonist-arranger, are going to have a bay-bee . . . Jimmy Crawford, drummer, joined Sammy Benskin at Cafe Society in Gotham . . . Sammy Kaye switched from CAC back to MCA, which has set him for the Astor Roof, following Freddy Martin on July 2, and on five consecutive *Cavalcade of Bands* TV shows, starting July 3.

Nancy Reed, pianist and singer (Hal McIntyre, Skitch Henderson, Benny Goodman), opens at the Copa club in Pittsburgh on May 21, first date in her home town since she became a single . . . Ann Tyler, pianist at the Crystal Lounge in Biloxi, has eyes only for S/Sgt. Harvey L. Guilbault of the air force . . . Lionel Hampton has signed with MGM records.

Irv Kupcinet, *Sun-Times* columnist, is doing a five-night-a-week stint at 10:15 p.m. over radio station WBBM in Chicago. And he has a sponsor, by golly . . . The Ronalds Brothers trio began its 52nd week in the Grange cafe in Hamilton, Ontario, and obtained another six-month extension from Canadian customs to continue on the job . . . Dick Hyman is tickling the ivories at the Little club in Manhattan.

The stork has been dated by: the Percy Heaths, he's bass player with Dizzy Gillespie; Peggy and Tommy Patton, he's a trumpet man with Ray Anthony; the Lou Steins, he plays piano on radio and TV, was one of the Sheboubou trio . . . Nobody knew it, but Buck Clayton made America's No. 1 best-selling record recently. He was in the band on Patti Page's *Tennessee Waltz* date.

G. M. Bundy Dies; Was Selmer Head

Chicago—George M. Bundy, the onetime riverboat and circus clarinetist whose friendship with Alexandre Selmer developed into the establishment of the American division of the Paris instrument company, died April 5 in Elkhart, Ind. He was 65.

Bundy, born in Corning, N. Y., worked his way through business college by playing clarinet. He was studying with Selmer, then principal clarinetist with the New York Philharmonic, in 1910 when Selmer returned to Paris. Bundy took over the business of the company in this country.

He is survived by his wife, Irene, and two sons, George Jr. and Frank.

Down Beat covers the music news from coast to coast and is read around the world.

Little Jazz Tells Story

(Jumped from Page 1)

minds in the control booth were telling us what to do. It wasn't like any session I'd ever made.

"Charles Delaunay had already propositioned me to take some jobs in Paris, and I made up my mind to stay. I was in Paris until August, then I went to Tunis, North Africa, for a week at the Belvedere Casino. From then until April, when I wasn't in Paris I was playing various other French cities; went up to Scandinavia for a few concerts with Charlie Parker, then they invited me up again for a whole bunch of dates.

"I was in Germany once, too, in Frankfurt. The people there are crazy about jazz—it was amazing. And I never saw so many cameras clicking away in my life.

'A Wonderful Year'

"It was a wonderful year. During that whole time I was never once reminded that I was colored—the only exception was when there were some visiting Ameri-

cans out to make trouble. Did you read about how some sailors beat up James Moody in a bar in Paris a couple of weeks ago? You know they weren't French sailors."

Was that, we asked, the story behind his decision not to work for a white band?

Back 10 Years

"No, it goes back way before that. All the way back to 10 years ago this month, when I joined Gene Krupa's band. Until that time no colored musician had worked with a white band except as a separate attraction, like Teddy and Lionel with Benny Goodman.

"That was how I worked with Gene at first; I wasn't treated as a full member of the band. But very soon I started sharing Shorty Sherock's book, and when he left the band I took over. It killed me to be accepted as a regular member of the band. But I knew I'd have to be awful cool; I knew all eyes were on me to see if I'd make time or do anything wrong.

"All the guys in the band were nice, and Gene was especially wonderful. That was at the Pennsylvania hotel. Then we headed west for some one-niters, winding up in California. That was

Norvo Crew Toast Mingus, Bride



San Francisco—Shortly after Celia Nielson and Charlie Mingus were married here on April 2, bassist Mingus had to return to his job with Red Norvo's trio at the Black Hawk. There the new couple were toasted by Guido Cacciatini, co-owner of the spot, who's seated on the left, and Tal Farlow and Norvo, standing. The trio is now at the Surf club in Los Angeles.

when the trouble began.

"We arrive in one town and the rest of the band checks in. I can't get into their hotel, so I keep my bags and start riding around looking for another place, where someone's supposed to have made a reservation for me. I get there and move all my bags in. Naturally, since we're going to be out on the coast several months, I have a heavy load—at least a dozen pieces of baggage.

"Then the clerk, when he sees that I'm the Mr. Eldridge the reservation was made for, suddenly discovers that one of their regular tenants just arrived and took the last available room. I lug that baggage back into the street and start looking around again.

"By the time that kind of thing has happened night after night, it begins to work on my mind; I can't think right, can't play right. When we finally got to the Palladium in Hollywood I had to watch who I could sit at the tables with. If they were movie stars who wanted me to come over, that was all right; if they were just the jitterbugs, no dice. And all the time the bouncer with his eyes on me, just watching for a chance.

"On top of that, I had to live way out in Los Angeles while the rest of the guys stayed in Hollywood. It was a lonely life; I'd never been that far away from home before, and I didn't know anybody. I got to brooding.

Then It Happened

"Then it happened. One night the tension got so bad I flipped. I could feel it right up to my neck while I was playing *Rockin' Chair*;

I started trembling, ran off the stand, and threw up. They carried me to the doctor's. I had a 105 fever; my nerves were shot.

"When I went back to the Palladium a few nights later I heard that people were asking for their money back because they couldn't hear *Let Me Off Uptown*. This time I was allowed to sit at the bar . . .

The farthest south the band played was Norfolk, Va., where Roy was not allowed into the washroom with the other men, but was handed a bucket of water. For *Let Me Off Uptown* he and Anita O'Day had to work on two separate microphones at opposite ends of the bandstand. Riding on the Norfolk ferry, he joined some of the musicians on the top deck and was informed "We don't allow no niggers up here." When a complaint was made to the captain, the captain said, "Well, if you can stand him it's all right with me."

"Just as if I had leprosy," said Roy.

Train Trouble

There was trouble in the train, too—Virginia's Jim Crow laws were invoked to try to get him to ride in a separate car. Then in Youngstown, Ohio, when no arrangements had been made for a room for him, no good accommodations were available in the Negro neighborhood, and the restaurant next door to the theater wouldn't serve him, even Gene's offer to let him use one of the twin beds in his own room couldn't console him. He left town without even telling Gene, and it was a week before he

could be talked into rejoining the band.

After Gene's band broke up it wasn't until the fall of 1944 that Roy again became the only Negro in a white band. He joined Artie Shaw, and again his real troubles began in California. "We got to Del Mar. I got in the hotel all right but couldn't eat in the dining room. Some of the guys who knew I liked Mexican food suggested that we go to a little Mexican joint. When they refused to serve me, all the other guys walked out with me, but it still started to put me in that mood again.

"I went to the place where we were supposed to play a dance and they wouldn't even let me in the place. "This is a white dance," they said, and there was my name right outside. Roy Little Jazz Eldridge, and I told them who I was.

"When I finally did get in, I played that first set, trying to keep from crying. By the time I got through the set, the tears were rolling down my cheeks—I don't know how I made it. I went up to a dressing room and stood in a corner crying and saying to myself why the hell did I come out here again when I knew what would happen? Artie came in and he was real great. He made the guy apologize that wouldn't let me in, and got him fired.

"Ava Gardner was great, too. She's a very fine person, and she and Artie became real good friends to me. But finally I left the band in San Francisco after another thing where I couldn't get into the auditorium.

"Man, when you're on the stage you're great, but as soon as you come off, you're nothing. It's not worth the glory, not worth the money, not worth anything. It was the trip to Europe that made me really realize that and make up my mind for good. Never again!"

On Own

Roy's decision may be purely academic, since it seems unlikely he will have to work under any leader, white or colored; he's going to be doing pretty nicely as a leader himself. The Shaw office currently has him at Lindsay's Sky bar in Cleveland, with bookings to follow in Chicago and Milwaukee. Norman Granz has set him for Mercury records, and many of the excellent sides he cut in France and Sweden are due for release here on Discovery, Prestige, and other labels.

Little Jazz, who celebrated his 40th birthday in Stockholm recently, is embarking on a new phase of a long and brilliant career, a career to which improved social conditions in his native land and intelligent guidance of his bookings should bring a little taste of hard-won happiness.



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WHAT'S ON WAX

JACK TRACY • PAT HARRIS • GEORGE HOEFER

Ray Anthony

- 4 *Mr. Anthony's Blues*
5 *Cook's Tour*

Pat: *Blues*, as the name indicates, follows the old blues line with wah-wah trumpet garnishes. Anthony makes like James making like Armstrong. The point of doing something like this in this day and age is pretty elusive. *Tour* features very low-register baritone sax, bass, and muted trumpet. A relaxed comp-chug number. (Capitol 1502.)

Ann Blyth and Ava Gardner

- 4 *The Loveliest Night of the Year*
3 *How Am I to Know?*

Pat: Johnny Green directed the orchestra backing these two film stars, and undoubtedly eased their lot tremendously. Ann, who sings *Loveliest*, shows a pleasing quality in parts, but does not have a trained singer's breath control or phrasing. Though generally uneven, her work is remarkable for a non-singer. Wayne King sax sounds on this. Ava's low, husky voice doesn't have the quality of Blyth's and displays even more faults. (MGM 30352.)

Les Brown

- 7 *Blue Moon*
6 *Red Sails in the Sunset*

Jack: *Moon* is a warmly-voiced instrumental with a good beat and, as always with Brown, gets played precisely. There's a good Bill Harris-like trombone solo (from Ray Sims?) and bits from pianist Geoff Clarkson and guitarist Tony Rizzi. Fine dance music. More tram on the reverse and a Sims vocal. (Coral 60424.)

Nat (King) Cole

- 6 *Song of Delilah*
5 *Because of Rain*

George: The new Cole presentation style, with full orchestral effects. Top side is opus inspired by DeMille's pic, *Samson and Delilah*. Opens with echo chamber effect and of added interest later is a short interlude of Dave Barbour guitar working alternately with piano.

Rain is light ballad fare, with Les Baxter's orchestra opening with a storm effect and in conjunction with Nat's voice maintaining a misty atmosphere throughout the side. These new Cole sides are interesting. Although taking Nat far afield from jazz, they show considerable musical thought. (Capitol 1501.)

Perry Como

- 7 *We Kiss in a Shadow*
6 *Hello, Young Lovers*

Jack: *Kiss* looks like another big one for Perry, as he sings it movingly and in his relaxed, effortless style. He's a consistently fine singer. Good Mitch Ayres backing. (Victor 47-4112.)

Pete Daily Chicagoans

- 7 *Walking the Dog*
6 *Roamin' in the Gloamin'*

George: Outstanding feeling derived from these sides is one of legitimacy for the era in which the tunes were popular. The renditions are not over-burlesqued, nor are they great jazz performances. In other words, they sound like bands sounded during the '20s. First side is spiritedly introduced by piano and ensemble vocal-handclapping. Highlight is some gutty trombone probably

Rating System

Records are reviewed by Jack Tracy, George Hoefler, and Pat Harris. Ratings from 1 to 10 are assigned, with 10 tops, but reserving that number for extraordinary performances only. Reviews are listed alphabetically by the artists for easy reference.

played by Burt Johnson. Harry Lauder's famed Scotch song lends itself well to a Dixie rub and there is some driving Daily cornet and good Skippy Anderson piano, accompanied by rim shots from the drummer. (Capitol 1486.)

Billy Daniels

- 6 *I'll Never Know Why*
5 *I Never Knew*

Jack: Mostly a visual attraction, Billy still does a pretty good job on *Why*, as he stays almost in tune and gets a sort of husky charm into his delivery.

Benny Payne helps him out on the reverse, as they roar into a rousing finish that, in a club, probably brings folks to their feet cheering. (Mercury 3614.)

Dardanelle

- I'm In the Mood for Love*
Over the Rainbow
Laura
Memories of You
I Get a Kick Out of You
S'Wonderful
Tabu

Them There Eyes

Album Rating: 6

Pat: Another of the Columbia Piano Moods series, this is not entirely blissful listening. It's not that Dardanelle does anything disturbing, but that she doesn't play the whole thing at her top level. When this Mississippi miss really let's go, as in *S'Wonderful*, *Eyes*, *Tabu*, and the central part of *Mood*, she shows a modern conception and warm feeling that the florid cocktail trills of much of the remainder hide. Still, backed by bass and guitar, some of this really swings . . . and she has a lovely touch. (Columbia CL 6142.)

Buddy DeFranco

- 6 *Out of Nowhere*
6 *Dancing on the Ceiling*

Jack: After the melody is out of the way, never to return, Bud-

Gray Grets Friends At Palladium



Hollywood—Jerry Gray's opening at the Palladium ballroom provided an alert audience with these little scenes. At the top, Jerry greets Betty Hutton and arranger Pete Rugolo who, as local columnists put it, are flaming for each other, or something. Dolores Cloché, in the lower right photo, says she'd rather be classified as an entertainer-comedienne than a singer. A new feature with the Gray band, Dolores does the sort of madcap routines with which Betty Hutton is identified. Tenor man Dave Harris is at the left, with Gray in the background. Dave was with Raymond Scott's quintet a decade or so ago, and from the way the opening night crowd shouted for Dave's *Johnson Rag*, it looked like Gray's adherence to the tried-and-true dance music patterns would pay off.

dy blows some fine clarinet, on *Nowhere*, at least during his first chorus wherein he makes one quite startling flight from the lower register.

But later comes the stuff that's supposed to sell records, I guess, including a very wornout interpolation from *Country Gardens*.

Morey Feld plays some unyielding drums.

Ceiling, the lovely Rodgers and Hart tune, gets worked over satisfactorily and prettily, with short piano and tenor solos added to Buddy's contribution.

All in all, it's a good first disc for DeFranco. It was cut by a

studio crew, incidentally, not by the band that's on the road with him now. (MGM 10946.)

Johnny Desmond

- 5 *Andiamo*
6 *Because of You*

Pat: Plug side, *Andiamo*, is from MGM's *Mr. Imperium*, and is undoubtedly sung in that by Ezio Pinza. Desmond's big, robust voice treats it well. Better, in fact, than the tune itself deserves. *Because*, an acceptable song, finds Desmond a bit shaky on the low notes. Generally, though, he's quite a singer. (MGM 10947.)

Frank DeVol

- 2 *Play Ball*
3 *Theme for John and Marsha*

George: First side is timely, otherwise a catchy nothing, and of interest only to the fanatic imbued with the baseball spirit. Consists mostly of a novelty vocal by Capitol's new discovery, Lindy Doherty, working with a quartet and DeVol's orchestral background. Second side is a musical sequel to Capitol's experiment in questionable taste (anything for a buck). Relation to the Freberg *Johnny-Marshy* conversation piece? It's an instrumental using the familiar soap opera version of *Clair de Lune* that's used in the background of J. & M. (Capitol 1460.)

Doris Drew

- 6 *My Sentimental Heart*
5 *Somebody Else Is Taking My Place*

Jack: *Heart* is sung surely and well by the girl who's been seen recently on Chicago TV shows. The old lament, *Place*, finds Lew Douglas providing a real boom-chick rhythm section and a highly innocuous arrangement. (Mercury 5626.)

Bill Farrell

- 4 *My Prayer*
4 *Wonderful, Wasn't It?*

George: A brace of uninspiring

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ballads for the fans of the deep-voiced one, with adequate accompaniment by Russ Case and orchestra. Renditions are performed with a minimum of the Farrell vocal mannerisms. Bill still has a small following that goes for him, a group that ardently dislikes his singing, and a great many who are indifferent. These sides will not change the picture. (MGM 10948.)

Arthur Godfrey-Janette Davis

5 *When You and I Were Young*
Maggie Blues
2 *Love and Devotion*

George: A streamlined interpretation of *Maggie* taken at a sprightly tempo set by Archie Bleyer's band. Novelty in duet style should interest a few who are not dyed-in-the-wool Godfrey listeners. It's bright, bouncy, and well performed. Reverse is Janette Davis alone in an asphalt hillbilly monstrosity. (Columbia 39326.)

Dick Haymes

- 5 *Little Child*
5 *Operetta*
5 *There's More Pretty Girls Than One*
5 *No One But You*

Jack: Four sides this time from

Richard, only one of which (*Child*) is worth listening to (due to the tunes, not Haymes). Wonder what he ever did to deserve the songs they saddle him with? (Decca 27472, 27473.)

Ted Heath

- 6 *Sidewalks of Cuba*
7 *Blue Skies March*
Jack: The same *Sidewalks* cut by Woody a few years back, but this one has the bass man carrying the melodic line throughout, with the band playing mainly fill-ins. Bassist (Sammy Stokes) sounds mushy but gets around expertly.

The second eight of *Blue Skies* finds the trombones playing melody with a wandering alto man playing *East of the Sun* against them. Later, saxes play melody, the trumpets *Sunny Side of the Street*. Then again, trumpets melody and trombones *Stormy Weather*. Strange people, those British.

Band sounds beautifully rehearsed and the recording is up to the crack British standards. Rating is more for performance than content. (London 719.)

Down Beat covers the music news from coast to coast and is read around the world.

Harry James

- 4 *The Moon of Manakora*
3 *Theme for Cynthia*

George: *Moon* is a lush instrumental so heavy it drags horribly. Against this background is trumpet by the leader that sounds as tired as Harry probably is of playing it. *Cynthia* is another weary James disc. Too bad they didn't add a vocal so all the little *Cynthias* in the world would want to buy it. (Columbia 39289.)

Herb Jeffries

- 5 *I'm Yours to Command*
5 *Love Me*

Pat: Herb's highly stylized singing never seems to vary, and this monotony transcends all the good qualities about his voice and his backing. (Coral 60425.)

Herb Lance

- 6 *Dream Achille*
7 *Don't Tell Me*

Pat: *Dream* would be a great side if it weren't for the bad balance which makes a couple of unnecessary flutes more prominent than either the rest of the band or Lance. *Don't*, however, is scored as was Eckstine's *Jelly, Jelly*, with the same blue sax figure. Lance continues his duplication of the early Eckstine, and sounds tremendous. When he hit Chicago's Regal theater a year or so ago, he was an impressive singer with only a little of the Eckstine tinge. It would be nice to hear that sound again, too. (Columbia 39291.)

Tony Pastor

- 5 *Ida*
5 *Mary's a Grand Old Name*

Jack: *Ida* gets the same treatment Tony's old Bluebird of *Dinah* did—slow, dragging tempo, with Tony playing tenor first then singing querulously.

Line from *Mary*: "And there is something there that sounds so square."

Tony? (Columbia 39290.)

Preacher Rollo and The Five Saints

- 4 *When the Saints Go Marching In*
4 *Do You Know What It Means to Miss New Orleans?*

George: Preacher Rollo is the well-known drummer Rollo Laylan, who apparently masterminded this pseudo-Dixie session. *Saints* is more a novelty with vocal than a jazz record. Only feature of interest to the jazz fan is some fair Tony Parenti clarinet. *Miss New Orleans* features a long piano interlude by Sister Marie D. Marcus. Trumpet and trombone, Thomas B. Justice and Gerald F. Gorman respectively, are little known in Dixieland jazz. (MGM 10950.)

Edmundo Ros

- 4 *Mambo Number Five*
4 *Réco-Réco Samba*

Pat: Ros, according to this sample, is the British Cugat. His *Mambo* is very tame, a Lombardized version. The band doesn't cut it as cleanly as Prado's did, and the recording adds to the mushy sound. *Réco*, written by Laurindo Almeida and Eddie Safranski, is a piano solo against trumpet figures and rhythm. Pianist Eric Spencer sounds strange-

ly like a ragtime man, and someone with a more complete collection of ragtime records can probably find the same piano line duplicated among them. (London 924.)

Dave Rose

- 7 *The Syncopated Clock*
7 *The Mask Waltz*

George: Leroy Anderson's popular semi-classic novelty is impeccably played by full orchestra with the rich Rose sound and a minimum of the cute clock musical tricks. Dave Rose's own *Mask Waltz* is likewise well performed, with a piano solo by Ray Turner, who is known for his Capitol recording work. (MGM 30353.)

Frank Sinatra

- 6 *Hello, Young Lovers*
6 *We Kissed in a Shadow*

George: These two ballads are from the new Hammerstein-Rodgers show, *The King and I*, and are the type of song one should see the show to appreciate. The lyrics are clever but the melody builds slowly in your mind. The more mature Frankie is subtler than his Nancy days, and consequently his loud juvenile following has dropped by the wayside, but the guy still sings with fine tone and phrasing. Axel Stordahl directs the orchestra on both sides. (Columbia 39294.)

Jo Stafford

- 5 *Along the Colorado Trail*
4 *Make the Man Love Me*

Pat: Jo squeezes out a modicum of warmth on *Colorado*, which lopes along easily with Paul Weston's ork and the Norman Luboff choir taking the route. The choir hums on *Make*, Jo hymns, and a single-note piano line sets it off. (Columbia 39301.)

Kay Starr

- 5 *Then You've Never Been Blue*
6 *Come Back, My Darling*

George: *Blue* is the old Ted Fio Rito-featured number, revived with a Frank DeVol accompaniment that tends to dull the Starr musical vivacity. On the other side, where she makes a plea to the roving kind, the accompaniment is by Dave Barbour, and the side moves with a more Starr-like quality. (Capitol 1492.)

Herbie Steward

- 7 *My Baby Just Cares for Me*
6 *My Last Affair*

Jack: Dick Hyman, bassist Merv Oliver, and Don Lamond back brother Steward on this pair. Herb's phrasing is excellent, flowing, and he blows with a good beat on *Baby*. Hyman, however, sounds too formal and precise, makes you feel he's playing an exercise. His entrances on both the solo and his break near the end are almost exactly alike.

The ballad is all Steward's for two choruses. The first is melody, the second not too far away from it. (Roost 525.)

Art Van Damme Quintet

- 7 *The Continental*
6 *I'll Be There with Bells On*

George: The familiar *Continental* is performed in a musically interesting manner by this clever quintet led by accordionist Van Damme. In spots, Art's accordion sounds like a trumpet. In fact, the work of this group is amazing when you consider how they cover up all the objectionable sounds that usually emanate from an accordion. The reverse is a light tune featuring the vocal work of Keith and Sylvia Textor, formerly with the Honey Dreamers, and here working in fine accord with the quintet. (Capitol 1494.)

Sarah Vaughan

- 5 *City Called Heaven*
4 *Ave Maria*

Pat: Sarah, of course, has the ability to sing anything she chooses—certainly the best equipment of any singer identified with jazz or pop music. But her sudden shifts in range and timbre on *Heaven*, and her occasional coyness, are not as effective as a less mannered approach. The other side is even more distorted, both sound- and syllable-wise. (Columbia 39207.)

My Best On Wax

By Elliot Lawrence

I like several sides for different reasons. For the best ballad mood I'd select *Once Upon a Moon*. The whole feeling of the side turned out just right; I wrote the arrangement and we had Mitch Miller on oboe and a Jack Hunter vocal.

For spirit I liked *Sympathy*. They released the first take we made on it—we made several cuts afterward but they never achieved the spirit we got on the first one. It was a Frank Hundertmark arrangement, with Rosalind Patton singing.

For jazz, of course, I'll take *Elevation*, Gerry Mulligan's arrangement with solos by Phil Urso on tenor (he's with Woody now), Joe Techner on trumpet (he's still with me), and Vince Frascetti who's now with Hal McIntyre, on trombone.

Kenny Clarke In Return To States

New York — Kenny Clarke, former Gillespie drummer who has spent much of the past few years in Paris, was due back in New York last week.

Another former drummer with Dizzy, Kansas Fields, recently started a series of weekends at Bowman's Melody room in Harlem, using Mal Waldron, piano, and Earl Chaplin, bass.

Frances Wayne

- 6 *He's Only Wonderful*
6 *I'll Never Know Why*

Jack: Good to hear Frances back on wax again in full voice and backed by Neal Hefti, though occasionally she's caught with her intonation showing.

The tunes aren't bad; just good enough, in fact, so that you'll probably hear very little of them. (London 999.)

New Sound?

Hollywood — Could Frankie Laine's latest recording session for Columbia provide the "new sound" everyone seems to be looking for? He was supported by an ensemble that consisted of seven guitars, bass, and drums (See *Things to Come*). Who directed the session? That old whip-snapper, Mitch Miller himself.

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He's At Ease



Chicago — Dapper, debonair, and musically distinguished, Benny Carter is at ease with even more than the three instruments seen in the photos above. He's also, according to his friends, pretty much at home in the world as a whole, being one of the least race-conscious of Negro musicians. Benny's important but little-publicized part in jazz' development is detailed in the current *Bouquets to the Living*, 16th in the series.

Benny Carter

(Jumped from Page 2)

which he replaced Don Redman. For the McKinney band he also organized, arranged for, and directed a lot of record sessions released under the McKinney name. From time to time, as all record collectors know, he recorded with units under his own name.

Own Bands

Benny also fronted his own bands on several engagements, but was never able to make enough money with a band to support the kind he wanted. Between times, he was getting acquainted and working with such musicians as Teddy Wilson, Roy Eldridge, Chu Berry, Sid Catlett, Cozy Cole, and Ben Webster, to name a few. This was all in the very early '30s, the period B.G. (Before Goodman).

Fletcher Henderson, reliable authorities say, had yet to turn out a single manuscript. Benny Carter was rated by New York musicians who had worked with him as the most important arranger of "big band jazz," in fact, as the man who evolved the form. Benny is modest on the point. "There were others," he says, "like Eddie Powell and Herb Spencer. We all learned things from each other's work. Powell and Spencer both wrote for Fletcher as early as 1930, to my recollection."

And in Europe, particularly in France, where U. S. jazz music was already beginning to receive serious attention, Benny Carter's name was second in importance only to that of Louis Armstrong, thanks to the flowery, but accurately aimed, literary tributes of Hugues Panassie and other European and English critics.

Recognition

In his book, *Le Jazz Hot*, the first authoritative work of its kind and first published in 1934, Panassie devotes most of his discussion of jazz idiom arrangers to Duke Ellington and Benny Carter. There is no mention of Fletcher Henderson as an arranger, except in a footnote added for the U. S. edition published in 1936.

So we're back in late '34, and in New York Benny Goodman was preparing to launch, at Billy Rose's, the band that would revolutionize the dance band business. The first man he called in to write his arrangements was Benny Carter — not Fletcher Henderson. Fletcher did not come into the picture until Carter sailed for Europe in early 1935, after recommending Teddy Wilson as the arranger to take his place.

Wilson's work as an arranger, possibly because it is not well known, has not received much attention. His important part in the story is that Benny Goodman liked

Astor Quits Leading; To Work As Booker

New York — Bob Astor, the "hard-luck" bandleader who broke both legs in an accident 18 months ago, has given up bandleading for good and joined Billy Shaw's office as a booker.

It was Astor who turned over his library at one time to Lionel Hampton to assist in the formation of the first big Hampton band.

him so much as a pianist that he became the first Negro musician to crack the color line and work class-A spots with a white band. (*Down Beat*, Jan. 12.)

The question as to whether Benny Carter or Fletcher Henderson deserves most of the credit for the development of the modern school of dance band arranging is a controversial one, possibly one that should not be brought up now, with Henderson seriously ill. Carter, himself, would never have brought it up.

Spread Credit

But it is impossible to discuss Benny Carter adequately without pointing out that there are many musicians who feel that Henderson, due to the powerful influence of the frequently biased John Hammond, has been given all the credit for the development of the "big band jazz" style of arranging that made Goodman's band famous. They feel much of the credit should have gone to Benny Carter, who was writing in that style years before Henderson wrote a single line.

The Carter supporters also point to the fact that while Henderson, unquestionably one of the greatest in his day, became dated by the late '30s, Carter in 1942 was writing skillfully and creatively for the larger combinations (up to six reeds and eight brass) that came in with the "progressive jazz" era.

Sailed in '35

Carter, as noted in the foregoing, sailed for Europe early in 1935, months before the Goodman band came into its own with that smashing success at the Palomar in Los Angeles.

Already widely known in Europe, Carter accepted an offer from Willie Lewis to arrange and play in his band at the Rue Blanche in Paris. Of the band, Benny says: "Just a cafe orchestra—very good for its days." His most important musical work was in the form of concerts, which he presented with specially selected jazz ensembles in the principal cities of France, Belgium, Switzerland, Holland, and Sweden.

But one of his most important contributions was that he brought to European audiences an entirely new concept of the American jazz musician. Jazz journalist Nesuhi Ertegün, who was there, says:

"European jazz authorities had pictured the American jazz musician as a completely unschooled, rough and rowdy individual who couldn't read music, didn't want to read music, or read anything for that matter."

Sensational!

"When Benny Carter, whose appearance on the European music scene was a well publicized and important event, was found to be a polished, well-educated gentleman, by anyone's standards, it was a sensation. European jazz lovers thought of the music as almost of necessity associated with something primitive found only in the American Negro. After meeting and knowing Carter, they revised their entire concept of the music and the musicians who played it. It's unfortunate that Benny Carter has never become as widely known and recognized

in the same walks of life in the U. S. that he was in Europe."

After establishing himself as one of the leading musical figures in Paris, Carter went to England to become assistant music director and arranger with Henry Hall, music director and conductor for the British Broadcasting Company. When England's entry into World War II curtailed musical activity, Carter decided it was time to come home.

"I thought things were beginning to jump back here," he says.

Not Without Honor . . .

Well, they were jumping then (1938), after a fashion, but for Benny Carter they never have jumped in the U. S. as they did in Europe. He's never had to search for a job, but neither has he succeeded in establishing himself in the position to which his unquestioned talent, ability, training and personal qualifications entitle him.

On his return to this country Benny kept busy in New York for the next few years mainly as an arranger. He even did a stretch as such on radio's *Hit Parade* show in the days (1942) when the orders issued to the arrangers directly from the tobacco merchant sponsor made the show a musician's nightmare. Carter, always first and foremost a professional who can do any job that comes along, just turned out his scores and took the money with no complaints.

"I really rather enjoyed it," he says of his *Hit Parade* stint. "For me that sort of thing was just a nice easy job."

For Listeners Only

Carter came to Hollywood that year, at the instigation of agent Carlos Gastel, and made his first major appearance here with a big, progressively-styled band (see photo) at Billy Berg's Swing Club, then a small spot off Hollywood Blvd.

It was the first time anyone had attempted to present "progressive jazz" for listeners only (there was no dance floor) in a small club. It was notably successful on this occasion. In fact that band, considering the number of changes in personnel in all bands during the war years, remained relatively intact and active. Benny appeared with it in a number of other Los Angeles spots, made tours, and also appeared with it in theaters until 1946.

Since then, except for occasional appearances with small groups, Carter has concentrated largely on arranging, organizing and conducting recording sessions, some songwriting work, and the scoring of special sequences in motion pictures.

'Stormy Weather'

He did his first motion picture assignment in 1943 when he did the instrumental backgrounds for Lena Horne and the other night club sequences in *Stormy Weather*. The fact that the movie men aren't completely lacking in musical sense is shown by the fact that Benny has become something of a specialist in that field.

Pictures released during the last year to which he contributed special musical sequences, as arranger, instrumentalist, and sometimes as conductor, included *No*

Way Out, *Edge of Doom*, *My Blue Heaven*, *I'll Get By*, *Sound of Fury* and, most notably, *Panic in the Streets*, in which he adapted Duke Ellington melodies for the numerous incidental sequences featuring Eddie Miller's tenor sax.

Loot

Benny doesn't brag about his work as a songwriter. The things he's knocked out, such as *Hurry, Hurry*, *Hurry* (Savannah Churchill on Capitol), *King Sized Papa* (Julia Lee on Capitol), *Rock Me to Sleep* (Peggy Lee on Capitol), and others aimed at what the trade calls the "race" market, he considers just minor efforts aimed at turning a few honest dollars. On many of his songs he is listed as "Johnny Gomez." Only recently has it become known that he was with Gene DePaul and Don Raye on the writing of the Ella Mae Morse—Freddie Slack hit record that did so much to put the Capitol record company in business—*Cow Cow Boogie*. Benny's name didn't appear on the early copies because of contractual commitments. But he got his royalty checks.

His more interesting credits as a composer include his *Malibu*, which he recorded with his own band on Capitol; *Rainbow Rhapsody*, recorded by Glenn Miller; *Blue Interlude*, recorded by Benny Goodman, and *Lonely Woman*, recorded by June Christy with Stan Kenton. A good many persons should recall his *Blues in My Heart*, written originally as an instrumental, but which, with lyrics supplied later by Mitchell Parrish, became a major hit song.

Comfortably Settled

Today, Benny Carter is making a good living. He has an upper-bracket type of home built on a hillside back of Hollywood, where he lives with one of his sisters and a police dog. Like other successful Negro musicians here and elsewhere, he's been involved in a couple of controversies over his right to live where he chooses. He seemed amused rather than bitter over the fact that some years ago the chief objector among his neighbors, when he moved into his present home, was said to be a fellow-musician of some repute.

It's generally believed that if Benny Carter were white he would be holding down a top job as a conductor-composer-arranger in a motion picture studio here, or with one of the networks. But some believe that Benny Carter's "handicap," if it could be called such, is his absolute unwillingness to flourish the matter of his color as do some notably successful Negro professionals. Benny Carter, himself, is so completely devoid of race-consciousness that the most race-conscious persons feel completely at ease with him.

It's pretty clear that he feels the music of which he is a part has progressed to a point where its racial origin is no longer the all-important factor.

(Ed. Note: Additional material on Benny Carter will be found on page 18 of this issue.)

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Feather Tells About Carter's 3 Successful Years In Europe

By LEONARD FEATHER

New York — Benny Carter spent almost three years in Europe from 1936 to 1938—three of the happiest and most successful years of his amazing career. He had originally gone over to Paris to play trumpet in Willie Lewis' 12-piece band, and was playing with Lewis when I approached Henry Hall with the idea of bringing him to London.

Hall, the leader of the house dance band at BBC, reacted warmly to the idea of adding Benny as a staff arranger, and Benny arrived in London in March, 1936, equipped with the necessary papers enabling him to work as a writer but not as an instrumentalist. The deadlock between the British and American unions had already been in effect for two or three years.

Wrote Steadily

During his first few months in London Benny spent most of his time in hotels, writing rapidly without the aid of a piano. At first he turned in four or five arrangements a week, rehearsed the band painstakingly, and made it sound amazingly good.

Later he sent for his wife, Inez, and their little daughter, Barbara, whom he sent to school near London. He took an apartment and settled down to a quieter, more regulated life than he had known in years.

Benny's only opportunities to play came when he sat in at some of the little after-hours night clubs in Soho, and when he made records for the English Vocalion label. For these sessions we would assemble the best British talent, and Benny played tenor for the first time on records on his first release, a beautiful tune of his own called *Nightfall*.

Later we made the current hit song written by two Englishmen, *These Foolish Things*, on which he played trumpet, alto, and clarinet, and soon after that he did a great arrangement on *There's a Small Hotel*, for which he wanted to take the vocal himself.

Disagreement

Benny and I disagreed a little on this date; I didn't dig him as a ballad singer and wanted him to play the melody on alto. We finally cut two takes, one with his vocal and one with an alto solo, and released both. But the alto version fooled a lot of people; it wasn't Benny playing. He didn't want to play this number and assigned the chorus to the late Freddy Gardner, who did a remarkable job of making people think it was Benny.

After awhile Benny became restless about not being able to play, and landed at a hotel in Scheveningen, Holland. For this he lined up what was probably the most truly international jazz orchestra ever assembled. Among the 11 men were English, Scottish, Dutch, French, Jamaican, Trinidad, and American Negro.

Benny had a ball in Holland, showing, as ever, his ability to fit into any kind of social setting. The Dutch are great bicycle users, and one of my fondest memories of Benny is the sight of him magnificently equipped in white tie and tails, the tailcoat flying in the breeze as he cycled across town to work.

Amazed People

Benny constantly amazed people with his personality and charm. The average English or continental fan did not expect to find a jazz musician who, instead

of conversing in musicians' hip talk, could discuss so many subjects aside from music, and could make himself at home in any kind of company and in two or three languages. Very few musicians, British or American, before or since have made so many friends in their continental travels.

Here are a few oddities that should be of interest to Carter fans, especially those concerned with his instrumental versatility: Piano solo by Carter: *You Understand*, Benny Carter ork, English Vocalion.

Alto solo, comp. and arr. by Carter: *Boulevard Bounce*, Lucky Thompson's Lucky Seven, recorded for Victor but only released on British H.M.V.

Vocal by Carter: *Love, You're Not the One for Me*, Benny Carter ork, Columbia.

Clarinet solo by Carter: *St. Louis Blues*, Billie Holiday, Okeh. Trumpet solo by Carter: *When Day Is Done*, Coleman Hawkins ork, Victor.

Trombone solo by Carter: *All I Ever Do Is Worry*, Julia Lee, Capitol.

Tenor solo by Carter: *Waltzing the Blues*, English Vocalion.

What They Say

HORACE HENDERSON (pianist, leader, arranger): "Benny Carter's a genius. As far as arranging, conducting, and rehearsing a band go, he's the greatest. Before I knew Benny, I thought Don Redman was tops. Carter's kept up with music, though, and he's still my favorite musician."

"I first heard Benny in Pittsburgh, and got him, Roy Eldridge, and Rex Stewart to join my band. At that time he'd listen to Fletcher's records and think the arrangements were a shame. Even then he was writing beautiful things."

"But Benny didn't do most of the arranging for Fletcher's band after he joined my brother. Bill Challis, who arranged for White-man, did a lot of Fletcher's arrangements on the q.t. Charlie Dixon, the guitarist, Coleman Hawkins, and Russ Morgan also did a number of them. This was in the Roseland ballroom era of Fletcher's band. Benny was lazy at that time, and Fletcher had to beg him to do arrangements."

Benny had a tendency to take things easy. After he left Fletcher, Benny took a 15-piece band into the Arcadia ballroom in New York. Russell Procope was with him, and after Russell took a solo, Benny really had to play!

EDWARD POWELL (arranger-composer, 20th Century-Fox studios): "I first met Benny Carter 20 years ago when he was the outstanding instrumentalist of the great Fletcher Henderson band. His has been an enviable achievement—to have grown in stature through each successive phase and style of jazz music and also to have become one of the very best arrangers in the business."

MATTY MATLOCK (arranger,

Movie Musicians Invade Dance Field

Hollywood — Modifications of Local 47's highly controversial and still-muddled work-restrictive regulations, adopted at a general meeting last month and in effect April 23, will see a flock of film studio musicians invading the casual dance date field.

Under the new regulations casual engagements, dance or any other type, do not apply on individual earning quotas. And, more important, studio contract musicians are no longer barred from casual dance jobs. Heretofore, contract musicians have been permitted to work outside jobs only as leaders.

Gus Bivona of MGM and Abe Most of 20th-Fox, both remembered as top rank clarinet solo men in their dance band days, have formed their own dance crews comprised of studio musicians and are now in rehearsal.

jazz clarinet with original Bob Crosby band): "I heard Benny play for the first time at the Roseland ballroom in New York in 1929. I was impressed with his musicianly approach to jazz. His arranging ability and his artistry on all his instruments have developed through the years to a high degree. He is also a great guy."

PAUL VILLEPIGUE (arranger and teacher): "As both an instrumentalist and a writer, here is a man who has contributed possibly more than any other to the so-called jazz idiom; and unlike many another, he continues to progress."

PHIL MOORE (composer, arranger, conductor, vocal coach): "One of the finest gentlemen and musicians it has ever been my pleasure to know. I have only the greatest admiration for all he's meant to the music industry. He has been a true inspiration to me as well as many of my colleagues."

SPUD MURPHY (arranger and teacher): "In my opinion Benny is the finest all-around musician of our time. As a composer he is great; as an arranger he is terrific; and as an instrumentalist he is tops."

SHORTY ROGERS (arranger, trumpet player): "Benny Carter has always been a great instrumentalist, arranger, and pioneer in jazz. He was one of the first to enhance his natural talent with acquired knowledge, and in turn helped to raise jazz to a higher level."

FRANK DE VOL (arranger, radio conductor, bandleader): "I have always been an admirer of Benny Carter's talent as an instrumentalist and arranger. Years ago his foreign as well as American records gave me the urge to emulate him on alto and trumpet. My admiration for him has not diminished. I think he is great."

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Coast Club Gets Bop On Sundays

Hollywood — Bob Andrews, of Melody Music Co. in Hawthorne, L. A. suburb, has launched a series of Sunday afternoon concert sessions at the Riviera club, a beach spot south of Redondo, featuring prominent soloists from the progressive school.

Among those set for opening event, April 15, were Jimmy Giuffre, tenor; Herbie Harper, trombone; Fred Otis, piano; Roy Hartee, drums, and Iggy Shevak, bass. Added attraction will be appearance of unadvertised guest stars as sit-ins. Union regulations o.k. this providing number of men on stand does not at any time exceed number of paid performers.

Hickory Log Changes Name, But Not Band

New York — Lou Terrasi's Hickory Log, at 154 W. 47th street, will henceforth do business under the name Lou Terrasi's, says the op.

Club currently features Henry (Red) Allen's band, with Allen on trumpet; Bob Dukoff, tenor; Russell (Big Chief) Moore, trombone; Kenny Kersey, piano, and Arthur Herbert, drums. Charlie Bateman solos on piano between sets.

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Bird Meets The Rabbit

New York — The Rabbit ran head-on into the Bird April 21 at Uline's arena in Washington, when both Johnny Hodges and Charlie Parker were featured, along with June Christy, in a Symphony Sid jazz concert presentation.

Charlie and Johnny are also both booked for Cleveland, but not together — Charlie and strings will be there the week of May 7, Hodges following two weeks later. Spot is Lindsay's Sky bar.

Coast For Fran

Hollywood—Singer Fran Warren is slated to open here June 1 at the Mocambo. This will be her first west coast night club date.



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Jerry Gray Again Pulls Palladium From Slump

Hollywood—Though Jerry Gray's first week at the Palladium did not quite equal total of Stan Kenton's first week, steady buildup has operators convinced that Gray will boost the boxoffice out of its recent slump, as his band did there last summer on its first appearance.

Despite a big opening week, Kenton's draw dropped off sharply thereafter. On their first Saturday night, Gray's band set a new post-war record for a single night's take at the dancery, pulling in more than 5,500 paid admissions.

Gray isn't trying to make musical history with his band; arrangements still carry heavy flavoring of the Glenn Miller manner, but he's added a wide variety to his offerings, even includes a Dixie unit built around Charlie Teagarden.

The kids seem to go for Dave Harris, tenor saxist who made his appearance on the music scene with the Raymond Scott quintet some 12 years ago and whose style of jazz soloing is well within the ken of the dance-minded patrons for whom Gray has made a direct and successful play.

Another good crowd-pleaser is singer Dolores Cloché, whose lively interpretations of rhythm numbers are not unpleasantly reminiscent of the Betty Hutton of Vincent Lopez days.

Palomar Can't Make Up Mind

Seattle—The Palomar theater's "off - again - on - again" policy brought in the Stan Kenton crew for the week of April 23. The house has no immediate plans other than to book only top attractions for their stage.

Beatrice Kay took over the Olympic hotel for one week . . . Cecil Young made a happy move to the 908 club on a six-night deal. A record deal for this group is in the offing . . . Bob Braxton and the Question Marks planning a concert May 20, following the successful Cecil Young venture recently.

Lawrence Welk made a one-night stop at the Trianon ballroom April 17 . . . Sally King and Naomi Foote alternating feature spots as vocalists with Art Barduhn's trio on KING-TV . . . Rainy City Jazz band lost pianist Barrie Vye to Portland. Present replacement is Joe Kelly, a recent San Francisco immigrant.

Oscar Moore and the Blazers spent a short week at the Washington Social club . . . The town is currently anticipating a two-week romance with Erroll Garner in June.

—Phyllis Richards

Down Beat covers the music news from coast to coast.



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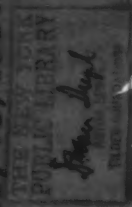
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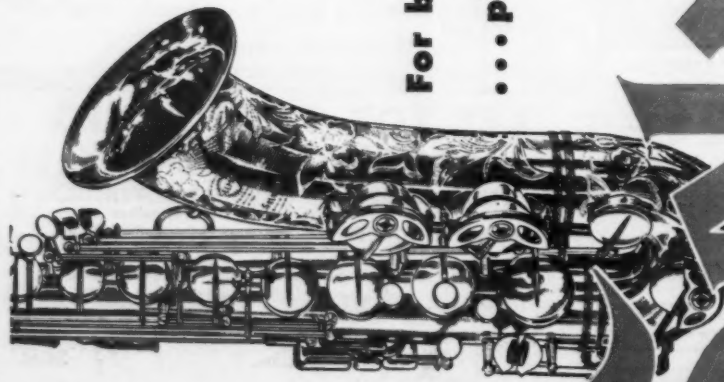
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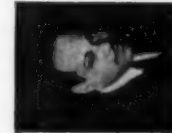
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